BING

No. 59

THE
INTERNATIONAL
CROSBY CIRCLE

Edited by REG BRISTO

WELL, OF COURSE.....

....He hasn't gone! - He's still around,
'Cause every day I hear the sound
Of melody upon the wing,
And, unmistakably - its Bing!

Day in, day out, I hear his song,
So how on earth can Bing be gone
From our lives? Or we'd have missed -
Oh, surely does 'our Bing' exist.

Yes, The Groaner's there, as much as ever,
For in this world, so very clever
With records, radio, TV
He's always here among us - see!

This fella, loved by me and you,
Is well and truly still in view
And, contrary to nature's law,
Will, doubtlessly, outlive us all !

Norman Toogood.
(Southampton)

A CROSBY CAMEO

I wrote regarding some of the gems I have collected whilst on my 78s 'round-up', the last being a grand picture label of Bing's SMARTY and THE MOON GOT IN MY EYES. There is an amusing sequel....

When we first discovered this source of old records, my wife spoke to the proprietor on the phone. "Do you have any 78s of Bing Crosby?" she asked. "Yes indeed," came the reply. In fact, I think I have about all the 78s he ever made." At that reply the phone almost fell from my wife's nerveless hand. She managed to reply that we would call on him the following Saturday morning. And armed with our treasure-hunting tackle - reference book, cash, cheque and on this occasion I considered a van! - we sallied forth. Tally Ho!

We arrived early at the shop for it wasn't yet open. We peered eagerly through the windows. An amazing sight; all manner of gramophones, phonographs, victrolas, ancient typing and sewing machines etc. etc. - and on the floor in three-foot stacks, thousands upon thousands of 78s! The adrenalin was pumping furiously....

Then an old chap came along and opened up. We introduced ourselves and prepared for bargaining. "Oh, you're the people who phoned about Bing Crosby records, aren't you?" "We are indeed," we answered eagerly.

"Right," he said, proudly, "there they are, all of 'em, in those three boxes" - pointing at a shelf. My wife and I looked at one another in astonishment. "All of Bing" - in three boxes holding less than 50 records... But we couldn't disillusion this kindly old gent to whom my wife had taken quite a shine. He obviously and genuinely believed what he had told us. And the thousands on the floor? "Oh, I'll sort them out a little at a time," he said. We were so amused and just couldn't tell him the facts of Crosby records. Surrounded by his beautiful, old, and ancient artifacts, he appeared so happy.
We've been back there since, and will go again. He's a lovely old gent, sitting in his treasure-house. I feel that Harry Lillis himself, if looking down, must have smiled.

For meeting characters like that we are so much richer - even tho' the mind boggles at "all of his 78's..."

(JIM LOWE, North Woolwich)

"BING", organ of the
INTERNATIONAL CROSBY CIRCLE

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MAY 3RE 1981 will see the unveiling and dedication of the bronze statue of Bing at Conzaga. The unveiling will be performed by Mary Rose Pool, sister of Bing and the dedication by Father Dussault. Phil Harris has promised Father Dussault that he will be present as well as Richard Little, an American TVstar. KEN TWISS and his immediate associates in THE BING CROSBY HISTORICAL SOCIETY have arranged a host of dinners, banquets, informal meetings, etc. etc. to tie in with the big event. UK members who are attending the event will have already made their arrangements and we trust they have a thoroughly enjoyable trip. Can they fail? The Society - address Post Office Box 8013, Tacoma, Washington, is always grateful for donations towards their aims of purchasing Crosby property as a memorial - as well as members. Cost is 10 dollars per annum.

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The Editor is most grateful for Christmas/
New Year greetings and other good wishes.

We wish JOHN JOYCE, and indeed any other member up against it, all the very best. If 1981 hasn't started all that well for you, we trust it soon brightens up. If it HAS - we hope it continues that way!

REMEMBER! LEGEND OF BING EP and BING - JUST FOR THE RECORD, the book!

Editorial

Without doubt, one of the most surprising, perplexing and certainly the most frustrating aspects of the record scene today, combined with the paucity of reissues in this country, is the continuing activity in this field of MCA companies abroad - Germany with its wonderful 2-LP issue STAR GOLD for a start. Italy has weighed in with albums containing tracks off the beaten - track (!) while most startling of all, JAPAN MCA is constantly reissuing highly desirable albums. As many members point out, this really is astounding for it would seem that Japan's musical culture would appear to be totally different from the British/American one...these albums are specially imported and this, naturally, makes already expensive records considerably more so - and the greatest irony is that the celebrated HMV Shops are among those who DO import these Japanese issues! Yet, presumably, they have the very material in their grasp, or their archives. As KEEPING TRACK in this issue (and previous ones) points out the belief that these issues are for American forces in Japan is belied by the fact that the sleeve notes are in the Japanese language!

Many of our members have, over the years, submitted comprehensive lists of records which get away from WHITE CHRISTMAS, MCNAMARA'S BAND, DON'T FENCE ME IN, MOONLIGHT BECOMES YOU and so on which have been reissued, reissued and reissued...but every time we have had reassurances and promises of interest - the company, or the rights to the material, have changed hands! It was fairly common knowledge that the vast Decca output went to MCA, then to EMI/MCA - thence to Thorns - or was it someone else? Certainly some fairly recent reissues have been imprinted: MCA RECORDS - EMI, Hayes; another is noted Made and Distributed by CBS records! True, some of Bing's work must present a puzzle, with Warner, RCA, MGM, all involved and mostly changing hands over the years, but by common consent the bulk of Bing's vast bounty must reside in the ex-Decca material now, presumably, in the hands of MCA. It is our intention to send copies of this Editorial to those who may be concerned. Perhaps they do not know that Bing so often declared that in Britain he had his loyalest, greatest, and most numerous fans? Further reissues will not sell a million in a week or two - the aim of most companies today - but we are certain they would prove profitable over a period - and go some way to catering for the non-modern 'pop' middle-of-the-roaders....

THIRTY YEARS ON*

By FRED REYNOLDS

We're delighted to have Fred grace our columns again. Newer members may like to know that Fred is one of the original research team that worked so hard to produce THE ROAD TO BING CROSBY discography some years back; this work remains the basis for most discographies produced since. The article was written originally for the souvenir brochure produced for the Annual Dinner at Leeds last September; and this dinner served to commemorate 30 years of Crosbyana - 30 years through which positive continuity could be traced. We feel the story should reach a wider audience, if only because, owing to the nature of the brochure mentioned, the article appeared in truncated form.

Do you wince when you are called a "fan" and referred to as a member of a fan-club? I can't, offhand, think of anyone over the mental age of about fourteen who enjoys the appellation for it isn't without good reason that fan clubs are regarded as not being among the intellectually elite. It was, therefore, with slight surprise that I was recently reminded that 1980 brought the thirtieth anniversary of post-War Bing Crosby fan clubs and my own membership.

The reflection that one has assisted in even the smallest way the creation or development of such an institution is enough to bring on an instant and acute attack of ambivalence. If then, when a few admirers of Bing Crosby got together many years ago to delve into the minutia of his career they had foreseen that their endeavours would help to create a large fan club it is very possible that they would have had second thoughts, for each of them, almost without exception, found something repellant about the fan-club syndrome. Their attitude is not uncommon for what body of supporters, the object of adoration being anyone from Bach to The Beatles, does not attempt to hide its activities behind evasively and euphemistically entitled Societies, Groups, Associations, Circles and Appreciators?

"Fan Club" with its ring of dubiety is a term used only by detractors - you can almost see the curl of the lip and hear the sneer - so why do so many take out subscriptions? Well, some people like to honour, support, or even worship with hysterical fervour their favourite while others like to make a few "bob" in diverse ways. As my own instinct is to steer clear of uncritical mass adulation whether it be of Crosby, Caruso or the Khomeini and I have yet to make a profit, you may appreciate the aforementioned surprise.

There had, of course, been a Crosby fan club during the 1930's - how could there not be? - but it was a comparatively small affair. At least, I believe that it was although if any doughty pre-War

* With apologies to Harrow School.

member disputes the assessment I won't argue the point for I was not involved and know little about it. But let us provoke some thought by throwing open a window or two on the past and present scenes. Which reminds me that an act of defenestration (when Bohemian Protestants threw two of the Emperor's deputy-governors out of a window of the royal palace of Prague) was the prelude to the Thirty Years War. You may consider this to be an unfelicitous reference on the occasion of the club's anniversary after thirty years of almost unruffled serenity but a few hiccups cannot entirely be discounted as there have, at times, by the fissiparous action of those same respiratory spasms, been more than one Crosby club competing for members.

When, in the 1950's, a few of us combined to obtain and pool knowledge and material none of us had any thoughts of a large, international fan club developing from the embryo; if we had done so the baby would have been still-born. If, however, our interest in a fan club was in inverse proportion to its size it is no purpose of mine to discourage anyone from pursuing a gregarious course. Furthermore, my admiration for the editor of the club's quarterly magazine (even if its title cannot be viewed, however, charitably, as being wildly imaginative) not only remains undiminished but increases with each succeeding issue since the demise of the man it honours. With little or nothing new to say he nevertheless contrives to find fresh ways of saying the old things. It was, however, a little perplexing to learn that, whilst duly publishing the information for those of his members who were interested, he himself professed little curiosity about pertinent material relating to the true birthdate and baptism of Mr. Crosby - information which any dedicated historian or enthusiast would, one might be forgiven for thinking, consider to be of some importance.

Of course, some new topics do arise: re-issues, non-commercial recordings and the occasional new book give rise to discussions about whether Charles Thompson is sincere or being controversially opportune, whether Michael Brooks should be allowed to write highly original and witty remarks if they don't show Crosby in a snow-white surplice or whether Ken Barnes is a saviour or a rip-off expert. At any rate, through the editions and growth of the Crosby Circle, Post, Collector and ICC during the past thirty years many links have been forged not least being the extraordinarily strong one between British and Australian fans who would normally not hesitate to fight boomerang duels over Lilian Thomson. Our American colleagues, too, have been typically kind and generous.

The trouble with fan clubs is that they praise to excess and thereby destroy their own credibility. One of my earliest colleagues, a highly intelligent man who died some years ago, once confessed to me that where Bing Crosby was concerned his critical faculty was in a state of suspension. (My friend was also a strong supporter of a northern football club and when I suggested that the Crosby Club should be simply and unpretentiously called the Bing Crosby Fan Club he pointed out that it would become known as the BCFC and be confused with Birmingham City Football Club; which, of course, would never do as in a great deal longer than thirty years it has never won the FA Cup nor the League championship and never been awarded a gold disc. The proposal to call it the Bing Fan

Club was similarly rejected on the grounds that its diminution to BF Club might be misinterpreted). Every fan club's favourite is the "greatest", a patently impossible situation, or some other well-worn cliche radiating an optimism reminiscent of a politician seeking votes. One cannot help but get the feeling that for people, en masse, to deify another human being is an odd way to behave and that values have become slightly awry. The point was vividly illustrated in a recent television programme when thousands of pea-brained children screamed, collapsed in their hysteria and even claimed in interview that the object of their adoration was God's second son. This of a man who died an overweight, drug-haunted recluse. Before you begin to say that they were only children please consider (a) that several interviewed parents were of the same "faith", (b) the amount that is spent annually on education of the young, and (c) whether your own praise has never been extravagant. As much as you might wish to think so Bing Crosby was not, especially in his own estimation, the world's greatest singer. But he was, I think, the best singer of popular songs, an amalgam of voice, style and versatility. To think otherwise would be to ignore all those trained singers whose range, control, discipline, volume and technique far exceed that of "popular" singers. Bing's vocal range was little more than about an octave and a half even at his best but in his own field he was unsurpassed.

We are all hero-worshippers but, unfortunately, it goes largely unrecognised that being human the objects of our veneration have feet, or at any rate a small toe, of clay and then, when a shoe is removed, everyone is surprised or indignant. What I am trying to convey, though a sledge-hammer might be a better tool than a pen, is that fan clubs by definition are a trifle unreliable if objectivity is sought. Members become horror-stricken if their particular idol is ever described as anything less than perfect, yet their sycophantic, de-humanising attitude has the opposite effect from that intended. This is entirely apart from the more ludicrous aspects such as the internationally famous "super-star" who graciously accepted the honorary presidency of his own Appreciation Society or the convention to celebrate the lives and works of Laurel & Hardy which culminated in a pie-fight wherein a thousand lemon meringue, raspberry, custard and blueberry delights topped with whipped cream were exchanged by the fans. I realise that I may be the only one to write in non-eulogistic terms about such civilised behaviour. (Come back Henry Hollow, all is forgiven).

Fan clubs, however deplorable from some aspects, must remain beloved of and a constant comfort to record producers as sitting targets for a ready market. The organising of young fans solely for exploitation by various commercial interests dates back to "skiffle" days, not long before Crosby was being regarded by some as passe. Misled into believing that the worse than mediocre was good, informed that lack of musical form was praiseworthy and boundary-breaking (the truth was that the guitar-twanging tyros didn't comprehend what musical form is), told that the verbal banalities of platitudinous "stream-of-thought" lyrics were better than anything constructed by Porter, Hart, Mercer, Hammerstein or Ira Gershwin the youngsters were lured by the now complaining record industry unscrupulously seeking quick and easy profits.

It remains my opinion that The Beatles were the biggest confidence trick ever played by vested interests on a gullible and musically illiterate public; first on the children, then the "with-it" middle-aged trend followers. If I am in a minority of one in this view remember that it was only one small boy who denounced the emperor's nakedness. Nowadays, with tumbling profits, the record companies are looking for a scapegoat and blame the humble enthusiast who tapes at home; they say that he has cut their profits and they seek recompense in the form of a levy on tape recorders and blank cassettes. "Record Mirror" disagrees and, after a survey, says that the companies have brought their own trouble by issuing too many low grade records. I may, then, be forgiven for having little sympathy with the industry in its present plight; their cries would be less implausible, perhaps, if we didn't have long memories.

One doesn't have to be culturally arrogant to deny the worth of skiffle, rock, pseudo-folk, soul, Reggae, funk, punk, junk and bunk foisted upon the young, untutored and unsuspecting children and adolescents when the industry turned its sights upon the newly affluent of the early 1950's. Sadly, little or nothing was done by less than bright parents to stem the onslaught of rubbish as their terror of being thought old-fashioned or "fuddy-duddy" by their offspring drove them into acceptance. I sometimes wonder what goes on inside their heads always supposing, of course, that something actually does. The gimmick-ridden industry with its vast propaganda apparatus to guide or influence the public in its choice has, in seeking the "quick buck", promoted the modern synthetic "pop" and encouraged popular taste ardently to pursue the deplorable.

It is true, as Levin said, that we live in an ugly world and many people are busily engaged in making it even uglier. Whilst it is also true that nothing old is good just because it is old neither is anything new meritorious merely because of its novelty and the record industry is now reaping the harvest it deserves. About the only thing that can be said for pop music and its evolution into a mechanical apotheosis is that it truly reflefts one noisome facet of its time.

Ken Barnes has, of course, done some sterling work and there are those among us who think that for his efforts in producing several latter-day Crosby records he should be sanctified but let us leave religion out of it as he would probably prefer to eschew sainthood and settle for a peerage. Others among us take another view and an "advocatus diaboli" might suggest that we "Come Share The Wine". Whichever opinion you may hold there can be nothing but high praise for the skill with which he twice sold the same bottle of medecine. Now the ultimate is awaited: the issue of an LP with just one newly-recorded word, an LP which a compliant membership will rush to buy. It will possibly follow the discovery of a previously unknown recording of Bing singing "B-b-boo". Originally backed by Buddy Cole it would be given a new musical arrangement and full orchestral accompaniment in stero. The album will, of course, be called "Boo", either as an apposite comment to the geese that buy it or an attempt to pre-empt the response of its purchasers. The trademark will be a hand in someone else's pocket. To make up for

the dearth of new material on the record there will be new mixes of previously issued recordings - a gold-mine technique if ever there was one, the possible permutation prospects of which would bring Littlewood's computer to a juddering halt.

So, after thirty years the ICC leads the way; the Circle whose reputation for objectivity and intellectual capacity is the envy of all others. At any rate that's what we like to think and that's how I convince myself that my annual subscription to a fan club must be renewed. That and what I liked about Bing which, apart from the obvious, was his innate ability not to regard himself too seriously and his finely-balanced sense of proportion. When he sang "Moonlight Becomes You" to his lady-love he could pause to pick a flower, prick his finger on the rose-bush ("ouch") and continued his ditty unperturbed. Unlike those love-sick swains whose melancholy world is seen doom-laden, through dolorous eye:

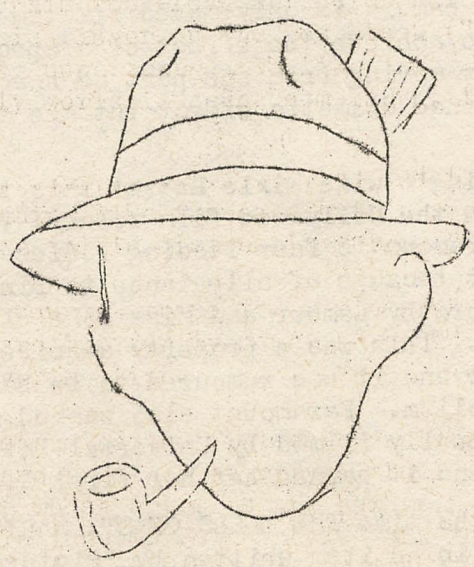
> "..... And then the lover,
> Sighing like furnace, with a woeful ballad
> Made to his mistress' eyebrow."

I wouldn't, of course, be so temerarious as to try to improve on the Bard but for my money he could have added a bit about the "quivering lip".

The year 1980 saw also the fifteenth anniversary of the meetings arranged and presided over by Michael Crampton at Leeds. Speaking as one whose arteries are hardening by the hour I offer congratulations to both the ICC and the annual meetings and may it be very many years before their obituaries are written and their anniversary song becomes a threnody.

Vive la fan club.

Editor: It would be graceless indeed to impinge on Fred's rhetorical flow, agreeing as we do with so much he has written. Yet anyone who reads this journal with diligence can hardly accept that we are in the deification business!



1903 1977

THE BELLS OF ST. MARY'S

by KEITH PARKINSON

It was recently announced that the BBC had acquired the rights to show all the films made by RKO. The most famous fing film for that studio was THE BELLS OF ST. MARY'S and here its production history and eventual success is traced.

Plans for the film were underway as soon as it was sensed that GOING MY WAY was going to be a big hit. Preliminary press releases made by director Leo McCarey announced the "sequel" would 'deal with three boys of different religious faiths - a Catholic, a Jew and a Protestant, who became buddies during the War and whose lives are closely interwoven when they return home to peace and their work.' When it became apparent that Bing would have to be given a pivotal role to appease the public, the concept, as seen by McCarey became "What has happened to Father O'Malley when he left St. Dominic's and walked out of GOING MY WAY,' but it will be no sequel. Bing will be seen doing work among some nuns engaged in post-War social work, helping young people to readjust. It will show that any girl who having studied as a novice feels she would prefer to return to the outside world is free to do so."

The part in which Ingrid Bergman appeared was originally written with Metropolitan Opera star Patrice Monsell in mind. This was because Bergman was under exclusive contract to David O. Selznick. However, Selznick drove a hard bargain with RKO and Bing's GOING MY WAY co-star was made available. Selznick's lack of initial enthusiasm in releasing Bergman was his belief that sequels were rarely as good as the pictures which had inspired them and that all Ingrid Bergman would have to do would be to stand around listening to Bing sing. At the time of agreeing to Bergman's loan out no script for the film was available so Selznick took advantage and obtained remake rights to A BILL OF DIVORCEMENT and LITTLE WOMEN. The estimated value of the deal, which included Miss Bergman's asking fee of 175,000 dollars amounted to half a million dollars.

Production began in February 1945 and the film was in the cinemas by Christmas of that year. In the intervening months Bing celebrated his forty-second birthday by holding a party on the set of the film and also accepting an Oscar for GOING MY WAY. Director McCarey also received one for his work on that film and spirits were high during filming. McCarey carried out an unusual experiment regarding camera movement. In the film the camera is only moved six times. On those occasions it is panned to achieve the effect of a spectator following with his eyes a character moving from one part of a scene to another. The intention was to enhance dramatic effect but the innovation went unnoticed.

The state of health of Bing's wife Dixie Lee at this time had some far-reaching influence on the Hollywood film colony. Veronica Lake related a story about Paramount's four leading ladies turning down an interesting movie part because of allegiance to Bing. Paulette Goddard, Betty Hutton, Dorothy Lamour and Miss Lake all said "No" to appearing in SMASH-UP. This was a property acquired for filming by producer Walter Wanger and it was rumoured to be based on Dixie's long fight against alcoholism. Paramount also washed its hands of the project. It was eventually filmed by Universal-International with Susan Hayward starring, and it earned her her first Oscar nomination.

Bing was in New York at the time THE BELLS OF ST. MARY'S was premiered. This was related in an item written by 'Picturegoer' editor W.H.Mooring in the 16th February 1946 issue of the magazine.

> "Bing Crosby overworked last year and was 'run-down', so a rest and a routine hospital check-up resulted. Bing spent Christmas in New York while Dixie Lee and the boys stayed at their California home. Dixie, who last year took an accidental overdose of sleeping tablets and almost died, this year fell and hurt herself. Domestic disturbances and an overtax of work due to so many business and professional enterprises have further drained Bing's health. His radio sponsor is suing him because Bing wants to drop a weekly broadcast at £1,250 a time."

Films often get mixed reviews by various critics, but BELL'S received a mixed review by just one critic. As will be seen from James Agate's write-up in 5th January 1946 issue of "The Nation":

> "'The Bells of St. Mary's', like 'Going My Way' is distinguished for leisure and spaciousness, for delight in character and atmosphere, for its use of scenes which are inserted not to advance the story but for their own intrinsic charm. One such set-piece - in which primary school children rehearse a Christmas play - is almost magically deft and pretty, and the picture is full of shrewd and pleasant flashes. It is also fascinating to watch as a talented, desperate effort to repeat the unrepeatable. But on the whole it is an unhappy film. Bing Crosby's priest, who was so excellent in the earlier picture, at times looks just bored, cold, and sly, as if he knew that this sort of thing had gone on too long for the good of anybody's soul, his own first of all. I find very objectionable the movies' increasing recognition of the romantic-commercial values of celibacy and although I was amused both by a kitten which got fouled up in Fr. Crosby's famous straw hat, and by a mongrel which got a fit of yawns while Henry Travers was trying to pray, I think that too much of a good thing is more than enough. The trouble is, the whole picture is more than enough, and anyone of Leo McCarey's talent would have been wise to use the talent on something entirely new instead. But if looks as if Father O'Malley, like Andy Hardy, is set to go on and on. In case there is any doubt about a subject, I suggest that the priest becomes a fixer next time, for the Little Brothers of St. Dismas - if only in order that he may sing the theme song (which I will gladly furnish on request), "Take it on the Lam of God"".

You may be interested to learn that the film's set was used for RKO's "Bedlam", a film set in the notorious London lunatic asylum of olden time and starring Boris Karloff. And as a postscript, perhaps I can remind you of the songs Bing sang in "The Bells of St. Mary's".

AREN'T YOU GLAD YOU'RE YOU:
ADESTE FIDELIS
IN THE LAND OF BEGINNING AGAIN
O SANCTISSIMA
THE BELLS OF ST. MARY'S.

Bing was assisted variously bychildrens' choir;
Ingrid Bergman sang
ITS SPRING.

Editor: Younger members may like to know that the late James Agate was a very noted critic, not only on films. In fact, he was also known as a bit of a "sour-puss"! Compared with some of his criticisms the above is rather kind.

****

FROM THE MORE RECENT ARCHIVES:

"I'M NO LONER" BING'S LAST MESSAGE—

Reprinted from an American paper, probably THE NATIONAL ENQUIRER, in the last year of Bing's life....

"Before James Bacon, a Los Angeles Herald Examiner columnist, went on vacation, he asked BING CROSBY to write a guest column. Crosby responded by writing this column for this Sunday's issue:

BY BING CROSBY.

I'm certainly pleased to have the use of James Bacon's space - very prestigious space - because I want to try and level a base canard that has gained some currency lately in the press, in a book or two, on TV, and in radio interviews.

It is alleged by some careless people that I am "a loner" - a cold fish without sentiment or convivial instincts. Now, I don't suppose there are many people who really care or who are really interested in whether I'm any of these things, or all of them. But I care. A lot.

My description of a loner would be a recluse, an introvert - a man insecure and deeply introspective. Now, I really don't think I'm any of these things. True, I'm not very demonstrative. I don't gush, wring my hands, or beat my bosom. The only thing that can really arouse my ire is to miss a 2-foot putt when it means the match.

I really think I'm extremely gregarious. Actually, I know more people from more different walks of life and levels of society than anyone I ever heard of except perhaps only Bob Hope - and of course, he's ubiquitous.

I HAVE PLAYED GOLF, shot, fished, and consorted with kings, princes, heads of state, jockeys, seniors, juniors, pros - both men and women - doctors, lawyers, famous amateurs - male and female - artists, painters, hustlers, drunks, financiers, touts, writers, and scientists, every kind of athlete, in practically every country in the world, and on practically every famous golf course that exists.

I even played golf with some Chicago hoods in the mid-30's. Involuntarily, to be sure! And the association was short-lived. We just never kept in touch.

Up until recently, I held membership in fifteen golf clubs here and abroad. I've played in countless tournaments, exhibitions and charity matches. I've shot and fished all over the United States, Canada, Alaska, Hawaii, South America, England, Scotland, Ireland, France, Spain, the Bahamas, Iceland and Mexico, and I've made eight safaris into East Africa.

All of this, you may be sure, has enabled me to develop a vast circle of friends and acquaintances. People with whom I correspond and with whom I visit whenever opportunity allows. I hate name-

dropping so I'm not going to drop any names, but I've been associated with r-ing and baseball (in official and social postures).

I'VE BEEN TO EVERY GOOD race track in the United States and Europe. I know personally many trainers, riders and breeders. I've seen every classic and every important race in the last 30 or 40 years. I even built a race track once.

I am a great sports spectator. I've seen Super Bowls, most of the big heavyweight contests, track meets. I've been to five or six Olympic Games. I guess I've taken it all in. I don't know what else I could see that would be available - all the important tennis matches. So, I honestly don't think this sounds very much like a loner.

And what I have just described here is actually only a small part of what I've been up to through the years...in addition to making a few films.

Puzzling how this negative opinion got around - that I was a loner - I think I may have come up with some of the reasons why. Since I first achieved any success or stature, I have always travelled more or less alone. When I came to work, I drove in my car. If I attended a function or a party or went to a football match or baseball game or boxing or whatever kind of public event, I either went alone, or with members of the family, or maybe one or two other guys.

I HAVE NEVER HAD an entourage, or a retinue trailing along behind me. Something like this would disturb me, to be always accompanied thus. It attracts attention. I'd worry about them. Are they being taken care of? Are they set for lunch or dinner? Where are they going to stay? Are they happy? Would they "yes" me along, or give me honest opinions? I don't really see where its necessary to have this kind of procession.

I've had the same law firm for 45 years. They look after everything for me. I may lunch with one of the firm partners three or four times a year, or talk things over on the telephone maybe once a week.

Its only natural, I suppose, when people see me drive up alone, or walking alone en route to work, or whatever, they must say, "He's a loner." They're accustomed to seeing so many performers with five or six guys trailing along behind in preferred pecking order. They must think I'm very odd.

But I love to walk. I love to walk alone. That's when I do some of my best thinking - or practically all of my thinking.

I HAVE SO MANY friends in show business - old and valued friends - but I have just as many friends who know nothing about show business. When I finished a picture or a job on TV, I was gone the next day - golfing, shooting, travelling - without a thought of or connection with any part of the entertainment world.

Now maybe some of the people I've worked with may have thought this indicated I didn't care for their company. Not at all. I love them all. Never had a disagreement with anyone in any cast of any picture I ever worked in. Truly, I had great fun and many laughs with most of them. I can't think of a single film in which we

didn't have laughs, gags, fibs, going all the time.

I NEVER HAD A DIRECTOR who I didn't like personally. Some of them I adored. I had a few beefs with some producers over song material once or twice. Nothing serious. Otherwise, it was all just a breeze.

Sentimental? Acutely. When I see three US athletes mount the risers at the Olympic Games to receive the medals, and they play out National Anthem I'm very misty-eyed.

Newsreels or TV films of American troops in faraway places fighting, suffering, dying, affect me deeply.

IT MAKES ME VERY SAD to see people embarrassed or treated shabbily in public.

Honestly, I would have to say that I'm really a softie.

Now that we have disposed of this quite trivial matter, I hope, I want to use a little more of Jim's space to talk about something which is very serious. Even critical.

I love show business. Every facet of it. And I'm extremely grateful for what it has done for me. I would be nothing without it. But I'm worried now. Pornographic pictures, dirty books, and magazines seem to be beyond any kind of control. Our local paper carries two pages of lurid ads every day pushing this cretinous fare.

And even the big super features seem to think its necessary that their films contain scenes that are embarrassingly explicit. Personally, I deplore this, but if anyone else wants to pay his money to view such rubbish, I suppose its his own business and he can do as he pleases.

But TV, I contend, is a very different thing. It comes into the home practically 24 hours a day. It operates under Government concession. It is purportedly controlled by the Federal Communications Commission, and I firmly believe the Commission has done all in its power to influence television to clean up its program content. Regrettably, without much effect.

I WAS LAID UP for five or six weeks lately - hospitalised - and, of course, I saw lots and lots of TV. It became apparent to me that very slowly and subtly writers and producers are working in nudity, permissiveness, irresponsibility, profanity, scenes of semi-explicit sex, provocative dialogue, smutty innuendoes and situations into their shows. Moral responsibility is almost indiscernible.

Now, I abhor censorship. Another word I dislike is "boycott". But the inability of the former to be useful will surely produce the latter. Already there are little groups all over the country, groups of concerned people, who want to do something about this before its too late.

Let me tell you something. If they all get together and they become a nationwide organisation of 15 million or 16 million people and they tell some of the big advertisers on TV they will stop buying their products unless they clean up their shows..... impact. Now, I don't condone boycott any more than I do censorship, but it could happen.

I don't believe the First Amendment should apply here. A citizen can say or do anything he wants out on the street unless he breaks the law, but he shouldn't be allowed to come into a man's house and fill his TV set with prurient material. It certainly is not the type of thing that you want your children to see daily. Its effect can't be anything but harmful.

THEY SEE these chic, sophisticated people behaving immorally, salaciously. People living together without the benefit of marriage must be the thing to do, they think. Must be clever or attractive. Kids, you know, are indelibly impressed by anything they see in a film done by attractive, famous people.

I happen to believe that the family is the basis for a sound society. A good strong society makes for a good strong community, and you get enough good strong communities and you've got a strong nation.

Its my fervent prayer that responsible people in the business - people of principle - will exert their influence in an effort to eliminate this highly objectionable material.

I really dislike ending this little piece on a gloomy note, but I do feel strongly that there are some serious consequences involved.

When I talked to a TV executive recently and voiced my sentiments he said to me, 'We're only depicting life as it is.'

But I fear that they are depicting life as its going to be if they are not diverted. This seems like a very unattractive prospect to me.

******

Editor cont. over

Editor: The Bing we all knew....beautiful turn of phrase, erudite, shrewd, understanding. Every line of this story is worth reading many times. Yet, how sad that Bing necessarily appears as a puzzled, hurt, perhaps even anguished man that such a "canard" - as he characteristically put it - that he was a "loner" had gained currency. A man who had spent probably nine-tenths of his waking life entertaining the world. How sad in the last three years of his life this stupid story gained ground - and gained ground, alas, as the result of a book written and published in Britain where Bing had "his loyalest fans". Gained ground to the extent that Bing took the opportunity to rather forlornly refute it.

Who are these bird-brained people who, seemingly, expected to find Father O'Malley or one of those other carefree troubadour characters he portrayed every time they met him in real life? We've already proclaimed we are not in the "deification" business, and certainly we well appreciate that Mr. Crosby had, and certainly deserved, a private side to his almost unbelievable life. His life, especially the first 25 years, was lived in such a blaze of publicity that surely he found it necessary to be able to "switch-off" to preserve his sanity.

There are many members of the ICC who knew this side of Bing - times when importunate cameramen, despite being given all the courtesy and friendliness of Bing for an hour or so, still persisted in more pictures when Bing had, finally, called a halt; or when people ignorantly intruded when clearly something private was going on. And why not? Most of us saw, indeed, participated in, the sieges to which Bing was laid even so late as the 70's when he appeared on golf-courses, race-tracks - and at the Palladium. Could anyone lead a life like that without schooling himself to "shut-off" - and not "take his work home" with him?

As for the aspects of TV Bing mentioned, even the most liberal and broad-minded people must be dismayed at the embarrassing lengths the current purveyors of entertainment (sic) are prepared to go. As for films, its as well perhaps that the cinema is but a shadow of the force it once was. And here again, one has to agree with what Bing said wholeheartedly: you can please yourself what books you choose to read, or what films you choose to see. The pernicious element of permissive television is that it is projected into people's homes. It can be argued that one can always switch off the TV. But is that the only answer? Do people pay their license money - to switch off for fear of corrupting their children in their own homes? Tawdry and tatty is the scene with some glorious exceptions. And Bing was clearly heavy-hearted at the way his beloved "show business" was tending.

And we all should be.....

********** DISCROSEY **********

This was the title of a feature your Editor used to write in BING years ago - before he became Editor and Secretary. Many times since I have been asked to resume it but space has never allowed it - I prefer using contributors' material. Now, we are NOT short of material - far from it - but I am giving it just a small whirl (as they say!) in response to a couple of particularly nostalgic letters recently received. It consisted merely of chat about records old and new, sometimes reviving interest in near forgotten discs, especially perhaps for those who had listened so long and so often they were in danger of getting jaded. Anyway, it went like this:

I have long thought that MR. GALLAGHER & MR. SHEAN with Johnny Mercer was one of Bing's best duets - snappy lyrics, highly rhythmic accompaniment, yet with a 'vaudeville' touch about it. Bing's interjections, too, were probably never equalled in inventiveness - or in rhythmic expression! A duet with Mr. Mercer was usually filled with good things - things no other two singers seemed to accomplish. MR. MEADOWLARK is another fine example - and what a pretty tune it is - if you can turn a slightly deaf ear to the again snappy lyrics! In fact, its a lovely tune - and the whole song expressing a lovely whimsical situation even tho' Bing left Johnny "in an almost impossible key!"

And talking of duets, we constantly find ourselves wishing "If only Bing had recorded AUF WIEDERSEHEN, MY DEAR, or EVERY TIME MY HEART BEATS...." or "If only Bing had made more records with THE MILLS BROTHERS..." - and other now-impossible wishes. I find myself in that wishing vein whenever I hear Bing singing with Frances Langford! Bing sang with scores as we know, and most of them were really good; I always feel, however, that Frances Langford was in a different category. She had a real quality in her voice...better explain that, for Rosie has, and Connie has, and Judy has....and so on. But Frances Langford, to my ears, had a voice of good quality but did not have the jazz idiom in her voice, if you know what I mean. Thus her two duets with Bing made in December 1938 took on a musical-operetta kind of flavour, more suitable possibly to a concert platform? The songs were of course GYPSY LOVE SONG and FALLING IN LOVE WITH SOMEONE, two beautiful tracks. I wish (!) Frances had made more duets with Bing.....but she did, the experts will yell! True, she did a PENNIES FROM HEAVEN medley with Bing in August 1936. But there's still not enough.....

Of course Bing recorded with other ladies of "quality" - Dorothy Kirstein, Rhonda Fleming; Mary Martin wasn't jazz-inclined either - remember how Bing "prodded her into the groove" in WAIT TILL THE SUN SHINES NELLIE? I wonder just how many ladies Bing has sung THAT particular song with? Mary Martin as we recently found out is the mother of the notorious J.R. from the plastic soap-opera DALLAS - Larry Hagman. Which reminds us that the last Variety show at the Palladium had quite a Bing-flavour - Mary Martin, Pat O'Brien, Danny Kaye, Peggy Lee....

Just once - and I shall be forever grateful - I was in the studio when Bing was recording. The occasion was when Bing permitted a very small number of ICC members to be present in Bond St. studios of Chappells when making one of his "Barnes" albums....there were thousands of occasions when I would have loved to have been present! Who wouldn't, you will be say? I would certainly have liked to have been present on 26th October 1949 when Bing recorded MULE TRAIN.... what a performance this was. Bing called on all his acting abilities for this number and one can almost see the waggon careering along as Bing, in perfect idiomatic dialect, exhorts the animals: "C'mon..you lop-eared,ring-tailed...." And the synchronisation of the whip-lashes is pretty remarkable too. This was the performance for which Bing, in the autobiography set, said "I had to go into training for this....I attended the Southern Missouri Mule-Skinner's Association..." A tour de force indeed. There appears to be only one take. Understandably, that kind of performance couldn't be repeated - or bettered! On the same session he made DEAR HEARTS & GENTLE PEOPLE. Just the two.

In fact, one imagines he would have been better playing the part Slim Pickins took in the remake of STAGECOACH in 1966 as the stagecoach driver rather than as the inebriated doctor!

Across the page you can see one of the most exciting advertisements ever. Takingyou back, virtually, to the start. February 1933 - THE BIG BROADCAST, Bing's first "big" picture! A pang for those who remember it (and similar advertisements) and surely of great interest to younger members. Imagine it "TALKIE STARS IN THEIR OWN GREATEST SONG SUCCESSES! Of course, no-one at that time knew what the full extent of "greatest song successes" really meant in the case of Bing. I was 16 when I first saw this; how could I know that in 48 years time I would be penning this! We saw Bing in KING OF JAZZ, heard reports of him and his engaging new style and voice - even had these records for they weren't held up in those days to "match" release of the film, and now we were to SEE him really for the first time.

You will note the price of these records - 2/6d, or 12½p. And they stayed at that price until certainly well into the Second World War. Although prices of records have, with everything else in this age of inflation, rocketted, hitherto we were getting a favourable deal with LPS! Against which it must be argued that the companies were still issuing records from which they had had fair revenue over the years, as successive generations of Bing-fans emerged. And speaking of companies a thing that always slightly baffles and intrigues me. Up to 1934 Bing made his records for Jack Kapp who ran the Brunswick Record Co. (or Corp!); he broke away and formed American Decca - yet Bing's records continued to appear here on the Brunswick label - a very familiar one. But <u>these</u> Brunswicks, of course, were under the British Decca province! Odd. And thus Americans refer to Bing's Decca output - while we are inclined to think of his Brunswick records as his main output. And <u>these</u> were also, in effect, Decca! As has been pointed out many times, Bing showed unbelievable loyalty to both Jack Kapp and to Decca. He could so easily - as most "stars" do today - have formed his own record corporation. And if that Corporation had sold Bing's records only, it would still have been a major undertaking.

Talkie Stars in their own Greatest Song Successes

ALL THE HITS FROM THE 1933 PARAMOUNT PICTURE SENSATION

The Big Broadcast

EXCLUSIVE TO Brunswick RECORDS

BING CROSBY
PLEASE—Here lies love 1380, 2/6
When the blue of the night—Dancing in the dark 1256, 2/6
Dinah—Shine (with the Mills Brothers) 1424, 2/6

The BOSWELL SISTERS
Crazy people — Shout, Sister, Shout 1416, 2/6

CAB CALLOWAY and His Orchestra
Hot Toddy—Kickin' the gong around 1417, 2/6

The MILLS BROTHERS
Tiger Rag — Good-bye Blues 1415, 2/6

VINCENT LOPEZ and His Orchestra
Mama Inez—The Voodoo 1425, 2/6

When you saw "The Big Broadcast," and heard all the most popular American stars in their star turns, you thought: "I'd like to see this picture again." Do so by all means; it's worth listening to time after time. Meanwhile, make sure of saving all the choicest numbers in any case Let Brunswick perpetuate your pleasure.

Only on BRUNSWICK RECORDS

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roy.

NEW YORK POST, FRIDAY, DECEMBER 19, 1980

ANGELO ARCULEO
Bing Crosby fan.

The man who won't let New York honor John Lennon

By RICHARD JOHNSON and JOANNE WASSERMAN

AN ATTEMPT to honor ex-Beatle John Lennon was thwarted by a City Councilman yesterday because Bing Crosby wasn't honored when he died.

Council Minority Leader Angelo Arculeo, who objected to the routine memorial resolution, was denounced by its prime sponsor, Councilman Henry Stern.

"Angelo is one of those 'Blue Meanies' John Lennon sang about in 'Yellow Submarine,'" Stern declared.

Arculeo, of Brooklyn, one of five Republicans on the Council, said Lennon doesn't deserve so much recognition.

"The accolades and publicity have become somewhat ludicrous. Enough is enough," Arculeo said.

"I don't consider him to be an American folk hero. That kind of attention was not given to Bing Crosby who I consider to be an American folk hero."

Stern, a Manhattan Liberal, and 30 of the Council's 42 members had backed a resolution expressing "deep sorrow" over the killing of Lennon Dec. 8.

Copies of the bill were to be sent to Lennon's widow, Yoko Ono, and sons, Julian and Sean.

Stern asked for immediate consideration, but Arculeo objected. Now the bill must go to the General Welfare Committee for a public hearing and it could be weeks before it reaches the full council for a vote.

It was believed to be the first time that any councilman had blocked a routine resolution lamenting the death of a prominent citizen.

Stern and other supporters of the bill said they were shocked.

"Here's a guy [Lennon] who loved the city and made it his home. He was a flower of the city," Manhattan Councilman Stanley Michels said.

Michels, a Democrat-Liberal co-sponsor of the bill, said, "Here we are disgraced because we can't give him the honor he deserved. The city he loved is not able to reciprocate and return that love."

● *Yoko Ono's eerie hold over John: Page 30*

(23)

A QUESTION OF PERSPECTIVE.

While obviously deploring violent and senseless killing we would not normally have mentioned the tragedy of the ex-Beatle John Lennon -- this is not a newspaper! But the fact that Bing Crosby has so unexpectedly been involved warrants, we feel, the inclusion of the story alongside.

That the headline is slanted is obvious; it could so easily have read: WHY DIDN'T NEW YORK HONOR BING CROSBY? But its all a symptom of the times in which we live. As we fully agree with what Fred Reynolds said regarding The Beatles in his article, 30 YEARS ON in this issue (written before the murder of John Lennon), we'll just say that the Beatle and the Crosby world are poles apart.

One can easily appreciate Mr. Arculeo's feelings and it was most heartening to find that someone of prominence in America was prepared to draw the line between bizarrely-based hysteria and sober assessment.

It is odd to find an equally prominent American mournfully declaring what he did in the last paragraph of the US report.

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ILLUMINATING PARAGRAPH in THE SEATTLE POST INTELLIGENCE:

"Jimmy Carter's defeat left KEN TWISS dry-eyed. Who is KEN TWISS? He's president of the Bing Crosby Historical Society of Tacoma, Washington, the late crooner's homctown, and he still smarts when he recalls the brushoff the group got from the White House two years ago.

Seeking messages of support for its fund-raising efforts to provide scholarships and other worthy projects in Crosby's name, the Society sent word of its proposed good works to the president, Queen Elizabeth of Great Britain and the British, Canadian, and Australian prime ministers.

PROMPT REPLIES OF ENCOURAGEMENT WERE RECEIVED FROM BUCKINGHAM PALACE AND THE THREE P.M.'s.

From the White House came a franked envelope containing a press clipping of Crosby's death and little more.

Said Twiss: "If prime ministers and even the queen of England can take a few seeonds to dictate and sign a reply, it seems incredible that our own president saw fit not to reply."

Editor: A quite inexplicable communication indeed!

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"BING ON THE BOX" *

Many members were askance at the way the BBC and the newspapers presented our one Christmas film. It did save the day and, in the event, had what might be described as a "peak" period showing - it was, of course, presented as FRED ASTAIRE'S "BLUE SKIES"! Well, the BBC had committed themselves to an Astaire "Season" so it wasn't to be wondered at! Bing always insisted he had a co-star - who better than Fred? BBC took Bing at his word; no doubt he would have smiled. It was good to see the film again - and I wonder how many members got quite a tremor when Fred fell off the raised stage? I know I did....it was horribly reminiscent, and having temporarily forgotten the film incident, it provided a quite graphic memory of Bing's real-life fall in Pasadena. And, as the wags put it - not speaking meteorologically - if we couldn't have a white Christmas (thank goodness!) we'll settle for serene blue skies.....

Plenty of airings of Bing's Christmas records, too - including the time-honoured reference to "Christmas is not Christmas without a record of Bing's....."

With their great choice of channels our American friends had a wider choice ....and it does seem, whatever else, that Bing's films did get plenty of showing in the States. THE BELLS OF ST. MARY'S, ROAD TO BALI, BIRTH OF THE BLUES (TWICE) were all screened during Christmas week in the New York area at least. We hope the Lennon councillors didn't object!

* *

PLEASE REMEMBER THAT A "X" IN THE BOX INDICATES YOUR SUBSCRIPTION IS DUE WITH THIS ISSUE, OR SHORTLY AFTER. PROMPT RENEWAL IS A TREMENDOUS HELP IN PLANNING IN DIFFICULT TIMES. PLEASE CO-OPERATE.

FROM THE ARCHIVES! We've selected this story because it is a kind of corollary, or sequel, to KEITH PARKINSON'S story on BELLS OF ST. MARY'S. It is, of course important to remember that from the headline on you are reading what was written in February 1946 - in the British publication: PICTUREGOER, to whom acknowledgements.

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BING RECEIVES OUR GOLD MEDAL AWARD

HOLLYWOOD:

When David Niven arrived in town around Boxing Day, Bing Crosby was away in New York, spending his first "away-from-home" Christmas for many a year.

He didn't return to Hollywood until February. In the meantime he had been going through a battle royal with his radio sponsors, who wanted him to continue broadcasting at 3,000 dollars a week.

Bing preferred a new deal, and it now looks as if he and Bob Hope will team up at 10,000 dollars a week between them.

When we met for luncheon in the private executive dining-room at Paramount Studios, Bing was the first to arrive. He was going to receive his "PICTUREGOER" 'Gold Medal'.

Bing, at least 20lbs lighter from the combined effects of arthritis and worry - he has been going through troubles apart from professional ones, and these are all his own business - couldn't take his eyes off the Gold Cup as it rested on the luncheon table ready for the various guests.

"It's a really beautiful thing," he repeated, "a really beautiful thing," and I could see that even after collecting all the trophies of honour that have been awarded him since he made GOING MY WAY and BELLS OF ST. MARY'S, the award you voted him through "PICTUREGOER", pleased him most.

During lunch Bing wanted me to tell them all just how you voted him the award.

"Do you think they were influenced any by what had happened over here," he asked....."you know...the Academy Award and so on?"

I said I was certain you had not been, but that you applied the well-known British brand of discrimination and gave the award to him

because most of you who voted had enjoyed his performance best.

Bing was evidently more pleased to know that here was one award without a single 'political' string to it: a true award of merit.

I don't think Bing ever thinks of himself as a great actor, and neither for that matter do many other people.

He is, however, a buoyant personality and a great natural wit, and it is all the more regrettable to find him a bit off beam.

His health is improving, however. There is nothing seriously wrong, and everyone hopes that other conditions around him may soon clear up so that he can feel his own happy, carefree, self again.

At the luncheon Barney Balaban, president of Paramount, Henry Ginsberg, vice-president in charge of production, George Weltner, president of Paramount's international company and David Rose, London managing director for Paramount, were there to represent the company.

I chipped David Rose about it because, if you remember, he was in London with Editor Maurice Cowan when the Gold Cup was handed over for David Niven to bring over to America.

David Niven, who was working on the set of THE PERFECT MARRIAGE, was delayed in getting to the luncheon. So much so in fact that they asked me, as "PICTUREGOER"'s Hollywood representative, to complete the presentation.

No sooner had I done it than in walked David, his greasepaint still on, so we got him to "do the job properly". There was no formality about the whole affair. It was carried out just as we thought those of you who voted for Bing would wish.

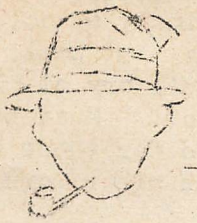
In a friendly, informal, way as if to say "Thanks, Bing...and good luck and happiness always".

Bob Hope is starring in MONSIEUR BEAUCAIRE and not to be outdone by Hope, Bing is going to do a costume piece entitled THE EMPEROR WALTZ, with Joan Fontaine co-starred. He was ribbing the wig-maker about the hairdos he is to wear in the film.

Even while we were waiting to line up for the luncheon I've told you about the wig-man came to take an additional measurement. "Give me one with a long curl dropping over my forehead, just for once," pleaded Bing facetiously. "I'd love to have some hair to pull down over my eyes for a change."

Bing always ribs himself about the slight baldness which makes his forehead look higher than it should.

Either before or after this costume piece Bing will make a comedy for Paramount entitled WELCOME STRANGER in which Joan Caulfield will again be co-starred at, it is said, Bing's own request.

CROSBY  QUIZ

(Answers laer on)

Letters almost unanimously express a desire for a regular Quiz in BING - "amusing AND informative" as several letters remark. So, we aim to please. Remember, the idea is to answer without delving into discographies, album sleeves, etc. At least, not until you have "surrendered" !

1. Fred Astaire, Bob Hope, Danny Kaye, Donald O'Connor, Barry Fitzgerald all strongly featured in a film or two with Bing. But which of them might be described as an "odd-man out"?
2. Nothing can be more mundane than "string" - but there were two songs in the 30's which had "string" in their title. Bing sang one; another was a big hit but Bing doesn't appear to have recorded it. We're not sure he even sang it any time any where. Which is surprising. What are the two songs ?
3. Three albums have been issued of Bing in Latin-American vein. What are their titles?
4. On the album AT MY TIME OF LIFE what is the first track on Side 2?
5. The album THOROUGHLY MODERN BING was originally issued by the Pickwick Co. on PIP 6802; they reissued it on a 'budget' Pickwick label. What was its new title?
6. Whose orchestra (not mentioned on the 'budget' reissue) provided the accompaniment for THOROUGHLY MODERN BING? And what was its year of original issue?
7. And whose orchestra accompanied HEY JUDE, HEY BING?
8. BING'S HOLLYWOOD was a huge collection of film songs issued by Brunswick with the Nos. BING 1-15 incl. What is the FIRST title on Side 1 of BING 1; and what is the LAST title on Side 2 of BING 15?
9. There were Seven "ROAD" films, the first TO ZANZIBAR and the last TO HONG KONG. How many years separated their making?
10. What is the significance of the date 29th May 1942 in Crosbyana?
11. Bing recorded some songs more than once, e.g. OL' MAN RIVER. He re-recorded some of his early 30's songs later in that decade or in the 40's even,as, it seems, a matter of Jack Kapp's policy; can you name, say, half a dozen such songs?
12. On which 'recent' album did THE MORE I SEE YOU appear?
13. In which of his films did Bing feature ONE, TWO, BUTTON YOUR SHOE: LET'S CALL A HEART A HEART, and SO DO I ?
14. Can you separate correctly and group Maxene, Vet, LaVerne, Connee, Patsy and Martha ?
15. What was the recording Bing made with Jascha Heifetz, the celebrated violinist ?

A REFLECTIVE INTERMISSION

though not entirely without its Crosby content.... by The Editor.

******

We have a school behind us; a primary school, which means that the children are quite small. Noisy, but small...I often gaze out for a few moments when they are in full cry at play-time, or lunch-break... they seem to be "out" an awful lot! Must be getting old, for I find myself wondering "What lies ahead for these kids?" Especially nowadays. I was reflecting thus the other morning when an altogether new fact struck me.

Perhaps 150 children were hurtling about (did WE use to run and shriek like that?) and it suddenly dawned one me that while just a few of the little girls had dresses, or frocks, on - almost universally these children had either long trousers or jeans. No short trousers in view at all!

And this got me thinking - again, of how things have changed. I'm not suggesting for good or ill on this particular matter. The school for instance, is a lovely, open, many-windowed building, with the "playground" a well-tended field - grass regularly cut, and with all sorts of enterbainment in the way of swings, roundabouts, tunnels of cement to crawl thro', etc. etc. though I must admit their main occupation (the children that is) seemed to be rolling one another around violently on the grass. What a great difference from the grey barrack schools I attended in S.E. London in the 20's and briefly into the 30's! With a playground of solid concrete; which meant that when you fell down (as you often did) your knees were severely grazed. In fact, were usually in that uncomfortable condition.

But short trousers? One seldom sees them now. And what an event it was when a boy progressed from them to his very first suit of LONG TROUSERS! Long-trews in Scotland, "Long-uns" in S.E. London... it was a tremendous event, comparable to your first wage-packet (usually the two events were closely associated)...getting married....seeing Charlton play for the first time (or Aston Villa or Lincoln City)... mothers used to get dewy-eyed ...."He's not really big enough..." as their little boys were showing the first tangible signs of turning into men...

How well I remember my first suit of "long-uns" - my admiring sisters, my doubtful, somewhat sad mother....And what an event it was. I remember it as if, yes, it were yesterday! The event selected was a school-dance! We had - although we didn't realise it at the time - a most enlightened headmaster who believed that ball-room dancing was a social, educational asset. He was so right, too, though we grumbled angrily at the time at "cissy" dancing, saying we would prefer to be playing football!

And it was the time the bands at the local dances were playing PLEASE, HERE LIES LOVE, DINAH and WHERE THE BLUE OF THE NIGHT.....I was fit to burst as I donned - at last - this new brown suit with LONG TROUSERS! What a physchological difference it made, too! I was viewed and studied from all angles when I was ready to go....sisters approving, mother reluctantly approving but over-all despondent....such is life. I know I danced that night with a new aplomb, a new assurance....a big milestone had been reached.

It would seem that this thrill is another that is denied to the boys of today. No short trousers.....

And, no doubt, fewer grazed knees!

THE VOICE - HOW IT CHANGED - OR DID IT?

As we were confident, JOHN BIGNELL'S highly readable article in the Christmas issue evoked a lot of interest - and correspondence. There was, happily, no violence! Those who angrily declaim that Bing "Didn't make a decent record after 1934.." don't appear to belong to the Circle! For which we are thankful....Many took out the insurance policy clause which says, after even the mildest criticism, "I still think Bing made better records than anyone else...all though...." Quite.

FRANK WILGAUS, who lives in Cleethorpes and like most people who live in East Yorkshire (as was) has a pathological destestation of HUMBERSIDE! Don't know why - sounds almost lyrical to us, brings in a technical slant in his views:

I was particularly interested in the comments on the development/deterioration of the VOICE. My opinion is that the golden years were the dozen between 1931 and 1942. The record which shocked me was THE DAY AFTER FOREVER when it was first issued. I just could not believe that a voice could go off so suddenly. Happily, it hadn't really "gone-off" and soon returned but it was certainly better in the later 'Seventies than it was in 1944.

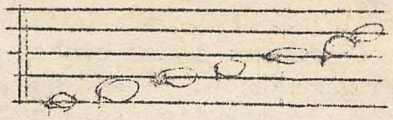
During the Whiteman period, Bing would almost certainly have had songs in keys dictated by the arrangers and occasionally perhaps in the instrumental keys which are for the convenience of brass players. I had the same experience when I first started singing with bands. It wasn't until I learned a bit about music and began to write the arrangements out myself that I was able to pick keys within my own range. What we used to call 'Bob copies' (now we would call them 50p copies no doubt) are usually written in a key which keeps the melody within the printed stave for the convenience of the average poor reader such as myself, and also is probably cheaper and easier to print than a copy containing a lot of ledger lines for notes outside the stave.

I am preparing several books containing hundreds of songs in the keys in which Bing sang them, and here you can see the notes going down to 'g' below middle 'c', which have to be fitted in between staves where there is not much room on most manuscript paper.

I have never forgotten the advice of a trombone-playing friend shouted to me one night when I was straining for a top note: "Stiffen your knees - and hope for the best Frank!" This advice wouldn't have been needed had the tune NOT been set in the 'instrumental' key.

Editor: Interesting from one who has done the 'vocals'....Frank did provide an

example in musical "writing" which is a little beyond us to reproduce: but non-musicians will know that music is written in "staves" thus:



The five lines represent notes, e.g. E, G, B, D, F, and the spaces in between also represent notes, four of them thus F, A, C, E. From any of these notes, lines or spaces, a scale can begin - that is eight notes in ascending musical order. And a song theoretically can start from any of these notes BUT, the higher (or lower) the note it starts from increases the range the singer must meet. Viz. a too-high key means the singer must necessarily get up very high - or very low. Clear? Thought not....Frank's point is that over the years Bing's "natural" key dropped a note or two, so that his "scales" began deeper - but didn't have to go so high! Frank's other point is that music written OUTSIDE the five lines of the stave requires extra lines to be drawn in to accommodate the higher (or lower) notes - much increasing the printing set-up. Phew! I should have left it to Frank Wilgaus...
He is right about some of the Whiteman records, though it is noticeable on others that the weight of the band is omitted and only the rhythm section plays for Bing's singing. Another way of overcoming the problem - the rhythm section can more easily change its "key" than a large band can. Clear?

And Frank faces the same dilemma as all of us! He nominates 1944 - THE DAY AFTER FOREVER - as a shock; yet within a few days of that recording he did I LOVE YOU, I'LL BE SEEING YOU, AMOR and ON THE AITCHESON, TOPEKA & THE SANTA FE....

And you will have noticed in the Gold Award presentation story just a little earlier in this issue, that it mentioned that Bing had been suffering from arthritis. Later his trouble was diagnosed as bursititis. Both very painful, nagging, conditions...so could it be that Bing was often troubled in this way, in addition to the other possibilities we mentioned in the previous issue of BING?

Anyway, it would have been worth seeing Frank Wilgaus reaching his high-notes!

Mind, with this too-high key business we are talking mainly of Whiteman days and perhaps a little after. A soloist of Bing's stature soon said what key HE wanted it in; and also he had a musical director who knew his range as well as Bing did and wrote accordingly. Yet, as late as 1935 Bing often found himself uncomfortably high - I always feel this, for instance, when I listen to RED SAILS IN THE SUNSET - much too high for Bing's comfort.

FRANK GILL in Paignton, Devon came up with some considered thoughts:

John Bignell's article interested me very much. I agree with much of what he says and even more with the Editor's reservations about the 50's. My view is that Bing was at his peak for almost a whole decade, 1933-42. In fact, in the era 1934-1938 almost every record is a gem, and my only complaint - voiced to you before - is the comparatively few recordings he made at this time. So effortless was Bing's singing between 1933-42 that it comes as a disagreeable shock to hear Bing straining for his top notes on some songs when the Petrillo strike ended in late 1943. I don't want to tread on anyone's pet corns (tunes?) so I won't pick out individual items, but for me the old Bing was gone for ever and this coincided with some distinctly un-

worthy material that Bing sang in what is my "unfavourite" Bing period - 1944-1950. This is not to say that Bing was not worth listening to - he was never that - and he made many memorable records in this same period.

Bing himself was well aware of his voice deterioration, and commented on it frequently - in his Philco and Chesterfield shows of the period. He also makes a reference to the "old pipes not being what they were" in his musical autobiography. I think he adjusted to his more limited top register in the 50's and onwards with the help of keychanges by skillful arrangers. All in all tho' I think many of us would rather listen to Bing, whether it be in his 40's, 50's, 60's and yes, 70's than many other singers in their hey-day

AND SOME EQUALLY PERTINENT THOUGHTS FROM RAY FORSTER of LIVERPOOL:

I would say that those golden, but forced, notes in songs such as MY LOVE in the early 'Thirties probably did Bing's voice a lot of harm and resulted in his having to tone it down a little thereafter. In fact, between 1936 and 1939 most of his top notes were falsetto - and very nice at that. Again, over-use during the War years probably accounted for a 'poor' period about '46-47 followed by the new, mature voice of the 50's. How one can account for the 70's resurgence I can't imagine - I'm just grateful it happened.

Bing once said that 'straight' singers who sang from the back of the throat could go on for ever. The inference was, I feel, that those like he, who used the same vocal chords for singing as they use for speech, couldn't hope for the same song span.

> Editor: Can it be that Ray has given us THE most relevant reason for the 'chages' - OVER USE! That Bing Crosby's voice was the most used - up until the middle 50's at least if not later - is beyond question. Bing said in CALL ME LUCKY that around 1930-31 he cruelly mistreated his voice, singing around from club to club, in atmospheres that can only be imagined. In fact, his very first solo broadcast had to be postponed because of this. Similarly, during the War, he was going from camp to camp in far from comfortable conditions, attending charities, selling bonds, appealing for all kinds of things...AND MAKING FILMS AND RECORDS! The mind boggles and perhaps we have a bit of a nerve holding inquests!

AND RAY CLARKE, of Halifax, W. Yorks:

Years ago when my mother was alive I used, quite frequently, to run through all the 78s I had in those days - they went up to about 1939 actually. I used to start off with the really early ones, OUT OF NOWHERE, WERE YOU SINCERE? One day towards the end of my programme, my mother looked up and said, quite diffidently, "I like those very early ones best - THEY SOUND SO NATURAL." I didn't think too much about the remark at the time; but now I do. It comes back to me frequently, that remark of my mothers. She liked Bing - who didn't? - but was not a faving fan, as you can imagine. So it was like an outsider passing the comment. So changes must have been quite discernible at that time. Its something to ponder on....

And from NORTH WOOLWICH, JIM LOWE:

I must agree with what was said about how the voice changed in general, butI think there is room for difference when you (Editor) offer the

the opinion that the reason for some of the 'bad' songs Bing made was the arrangement. There are some songs I think he should not have touched with a ten-foot pole and, conversely, there are many songs which I feel sure were absolutely made for him but which he never did record for some reason or other. Another possible reason is, as with all singers, there are times I know when the voice is just not there. You sing - and its just dead and there is no joy in it. Other times you just bounce along and can do anything with the tonsils, it seems. This applies to all singers and Bing was no exception. I can enjoy other singers and varying stratas of music but in the reckoning, every other singer fades into oblivion. Beyond Compare in fact!

Editor: Thanks to all other members who wrote, mainly covering the ground we have managed here. Regarding songs Bing might have sund but didn't -

CYRIL PARKER, Wolverhampton wrote:

In his DANCE BAND DAYS programme Allan Dell played ITS BAD FOR ME, Cole Porter's song, by Ray Noble and his Band - this is on Volume 9 of that wonderful 14-LP boxed set of Noble HMV sessions 1930-34. The very next track is TROUBLE IN PARADISE and I quote the notes from the booklet accompanying the set: "TROUBLE IN PARADISE, the work of a trio that included Jean Schwartz, whose experience as a top songwriter extended back to 1901, is another of those melodic numbers that would have suited Bing Crosby perfectly; but Bing never recorded it."

Oddly enough, on the same side of this particular LP is DINNER AT EIGHT, another song which I don't think Bing recorded but which is another song that would have suited him perfectly. Still, not to grumble - we have around 4000...

Editor: We do seem to think on times that Bing recorded everything worth recording. But that is, alas, completely erroneous. There are some very notable songs Bing didn't record and certainly these two songs are well-rememberedAnd its true, they would have suited Bing down to the ground. I think there may be two, perhaps three, factors involved here. Firstly, songs that were big hits in Britain were not necessarily so viewed in the States and thus wouldn't be put to Bing; secondly, Bing spent a lot of his recording time putting on disc the songs from his films - and that was no mean schedule. Thirdly, Bing often sang songs on the radio which never reached commercial recording. He had to, for lets face it, he sang a lot more on the radio than he did on records! (This by the way answers a recent new member's enquiry)

Remember on his musical autobiography he told us he had to be reminded in 1944 that he had never recorded BEGIN THE BEGUINE - and that was about six years after it first became a hit. Yet, Bing did describe OL' FAITHFUL as the best Western song ever - written by an Englishman! Cyril certainly gave us something to wish for: Bing singing TROUBLE IN PARADISE would have been quite an experience for us. And perhaps DINNER AT EIGHT. To illustrate what I mean by big hits here not necessarily hitting the States, Bing didn't record CHAPEL IN THE MOONLIGHT until the Longines set (late 1965) and look what a blockbuster that was here in the 30's....

LESLIE GAYLOR WRITES

* * * * * * * *

As usual in our first issue of each new year may I thank all those members who sent me Christmas greetings and best wishes for 1981 Your kind thoughts were - and are - much appreciated.

Now for those who wrote asking why I - and Bert Bishop for that matter - made no contribution to the December issue of BING. Well, I can only offer the explanation of the Editor that our write-ups arrived a little too late for publication date. For my own part I knew that the lengthy article I submitted was on a 'knife-edge' as regards time but at the same time I noted that the magazine was out a little earlier than usual.

I hope this explanation will suffice for those who kindly said they missed my piece, but I must say the December issue was full of other good things and it made interesting reading for me.

> Of recent times there has been a renewed interest in our Circle, judging by the number of letters I have received so I hope our Editor can confirm that we have some new members.

One letter I received around the New Year period, however, saddened me considerably as it gave details of the closing of the Bing Crosby offices in Hollywood - it contents are given below. It will be seen that it is from Nancy Briggs who was the secretary to Basil Grillo, formerly president of Bing Crosby Enterprises and the guiding light for Bing's business interests.

> One of Nancy's tasks was to keep an eye on all of Bing's recordings and for no less than 30 years she ensured that I was always the first collector in the world to receive recording data as to dates and master numbers.

These I always published for the interest of others, passing them on to those who could make good use of the information. Nancy was, of course, a marvellous contact and I shall always be so grateful to her; thankfully she has given me her home address so we can at least maintain contact. Nsncy's letter read:

Dear Leslie December 22 1980:

I'm slightly late in getting this note off to you but I hope you know that I was thinking of you just prior to Christmas and hoping that you have a very merry time with your family, and that the New Year is going to be one of joy and happiness for you and your family, plus good health.

Our office will be closing definitely by January 31st, if not before. We'll miss all of you fans but, as you say, keep that flag flying for Bing. He was a very wonderful man and deserves the loyalty you

English fans have shown.

We were all thrilled that Mary "shot J.R." in the "Dallas" series. Her career is really booming now. She's a wonderful girl, Leslie. She too should have your support and loyalty as she too deserves it.

Thanks for your card - take care.

Best Always,
Nancy.

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And talking of recording data, which I have been gathering since the early years of the last War, and I still possess all the original documents etc., members may like to know that one of Nancy Brigg's duties whilst at the Crosby offices was to drive Ken Barnes to a warehouse in Beverly Hills to pick up the CBS Bing-Buddy Cole radio tapes so that Ken could, in the listening-room at RCA that Basil Grillo had hired for him, sit down and listen and then make the initial purchase of 72 of the tracks. And talking of these recordings, and in response to numerous enquiries, I have no idea when more will be made available by the Philips-Phonogram people. I note from the BBC record programmes that the recordings that HAVE been released are having many radio plays - more so than Bing tracks from other sources.

I hope to have the good news from Ken Barnes one day that we shall have some more of these recordings as for me they are in many cases better than planned production commercial jobs.

Now for a second letter from Nancy Briggs which might be termed the closing of another chapter. Nancy confirms the final closing of the Bing Crosby office at 170 N. Robertson Blvd., Beverly Hills, California. It can be imagined that the remaining, last three, of the staff, namely Nancy Briggs, Mozelle Seger and Leo Lynn, were feeling as sad as I do - and I'm sure, all members do:

Dear Leslie Jabuary 27 1981

I haven't replied to any of your letters for the past few months as we've been in the process of getting ready to finally close down the office here - today is the day - the movers are here now, so I'll write this note to you before they take the typewriter.
Hereafter, any inquiries, clippings or letters regarding Bing should be directed to Mrs. Crosby at PO Box 1789, Burlingame, CA. 94010, (USA)
Its been nice to correspond with you all these years. Keep up the good work that you've always done, take care of yourself, and give our best to all the English fans.

Best wishes,
NANCY.

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I should like to say now a word about my good friend Phil Clarke of Stamshaw, Portsmouth - a man perhaps unsurpassed for enthusiasm in the world of Crosbyana. Anyone visiting Phil's home can see for themselves that Phil has pursued his interest with great diligence. And Phil very kindly shares all his good things with others, especially when they attend his monthly meetings of his SOUTHERN BING

CROSBY TRIBUTE CLUB, which take place on the first Sunday of each month. And what a mass of Crosbyana there is to enjoy! There is no question that Bing admirers in our little part of the world on the south coast are probably among the most fortunate in the world. And Phil's 'helpers' too are tremendous - his wife Margie, the ever-enthusiastic Jim Reilly in particular, as well as all the good folk who make the regular pilgrimage to St. Saviours Community Centre at Stamshaw. (Editor: See below for more details)

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Looking thro' some discographical notes Ken Barnes gave me a couple of years ago I note that at a recording session at Phonogram studios London on November 30, 1978, the following four CBS radio recordings with Buddy Cole and his Trio had new 'stereo' accompaniments added. To the songs LOVE'S OLD SWEET SONG, TRY A LITTLE TENDERNESS and TRUE LOVE the new accompaniment of 14 strings, plus bass, were grafted onto Buddy Coles sound. The fourth song, STRAIGHT DOWN THE MIDDLE had the aforementioned accompaniment added, plus saxes, brass and extra rhythm/percussion guitar augmenting the Buddy Cole Trio only.

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Numerous letters refer me to Page 54 of THE CROSBY YEARSin which a reference is made to the HEY JUDE, HEY BING album as being Bing's vocals being added to previously-recorded orchestral backing tracks. The sleeve notes, of course, give details of the 'live' sessions that took place, indicating that Bing was actually in the studio with the musicians who, in fact, gave Bing a spontaneous ovation on his performance. Additionally, the information sheets I feceived from Nancy Briggs give no details at all of Bing singing over orchestral tracks, but confirm that the album was made 'live' at the sessions.

> I also know that Ken Barnes does not appreciate this album, and whether or not it was actually described by Bing as a "stinker", well, I can't help saying I have reservations about this statement.

I do have two letters from the bosses of Amos Records dated 1969 which say that as the HEY JUDE album had enjoyed a good sales success Bing had agreed to do two more albums for them. One was to be another album in the "pop" manner, while the second was designated as a Christmas album. The second letter dated August 5, 1969 said that the recording studios had been set aside for the first two weeks of Semptember 1969 for the recording of both these projects.

YOU'LL JUST HAVE TO GUESS WHY BING NEVER
WENT TO THE STUDIOS TO RECORD THESE ALBUMS!

Perhaps, as Ken Barnes says, Bing never did like the HEY JUDE LP and didn't want to get mixed up with Amos Records again. It remains to be said, however, that the many letters I received over the years since its issue suggest that the fans liked HEY JUDE but that it wasn't technically recorded very well.

Finally, in addition to those already mentioned above in connection with Phil Clarke's enterprise, I would like to thank the following who have been - and are - so kind in so many ways; Johnny Jones of Ballyhalbert, Jim Newell and Jim Barber (both of Southampton), Margaret and Steve Billington here on the I.O.W., Gordon and Nancy Hooper of Lancing, Sussex, and Mike Slipman of Edgware; from the States the same applies to Mr. Justice Smith, Leslie Wilson and others.

Editor: It is with considerable dismay, checking thro' this issue, that my firm intention to have less to say hasn't matured! I shall endeavour to be less loquacious in the future. But certain points in Leslie's ever-interesting piece require clarification: the Christmas issue wasn't issued early as Leslie suggests. In fact, taking into account the 3-month aspect, it was distinctly late - at least 3 weeks. This was because, as said in the preceding issue, in response to many requests it was treated as a Christmas issue. Against this design had to be weighed the normal vagaries of postal deliveries considerably heightened by the normal Christmas rush. The first few days of December were considered as the most appropriate - not too early, not too late. And in fact, this was borne out for letters indicate that some members did get their BING in a day or two, whilst others were expressing their delight at getting it a couple of days before Christmas! The absence of Leslie and Bert Bishop dismayed no one more than your Editor but with all the dedication I am prepared to implement, it is impossible for me to receive copy one day - and post BING the next! So, for those contemplating 'pieces' for the next issue, it will be scheduled for the first week of June; this means that material MUST be received by 15th May at the latest please.

Secondly, in a recent phone conversation, Ken Barnes told me he was no longer in the record production business. It is understood that the rights to the 'poems' are being negotiated with a third party - and it is not known what effect Ken's withdrawal may mean to any tracks that Philips- Phonogram might be holding. A state of flux indeed!

And yes, we do welcome several new members.....

The letters from Nancy Briggs are sad, betokening the end of an epoch. The office had existed for well over 40 years, with (in succession) Everett, Larry, Ted Crosby and Basil Grillo presiding....the closure of the main office must, however, be regarded as inevitable we gloomily conclude, but it should in no way affect the interest of people in Crosbyana.

Perhaps Fred Reynolds is right after all! And I am too idilatrous! I have reservations about a lot of the refurbished Cole material - and the only two albums I actively dislike are BING SINGS WHILE BREGMAN BLARES - sorry, SWINGS, and BING 'N BASIE - two albums where the orchestra wages what is virtually open warfare with Bing. EL SENOR BING, too, doesn't rate very highly - possibly for the same reason and partly because despite the titles, it has no South American flavour at all. But I do like HEY JUDE, HEY BING! Very much and have no criticism of the balance and technicalities. I feel it a pity Bing didn't accept the Amos offers.....

Leslie Gaylor's warm appreciation of Phil Clarke's - which we fully endorse - leads us to other efforts in local organisation:

REGIONAL ASPECTS

Near-neighbours of Phil Clarke in Portsmouth, are Jim Newell, Jim Barber and Norman Toogood in Southampton...they too are organising highly enjoyable get-togethers in their town and welcome all members in the area. Jim Newell's address: 17 Edwina Close, Bitterne, Southampton. Mind you, they attend Phil Clarke's functions, too... they're just keen to have as many as possible!

And before we forget, here is Phil Clarke's address: 69 Walden Road, Stamshaw, Portsmouth, PO2 8PH, Hants. So, an address in Portsmouth and one in Southampton if you want to spend an evening with kindred spirits.

IN THE MIDLANDS we have TOM (G.R.T.) EVANS, 84 Brereton Rd., New Invention, Willenhall, West Midlands, WV12 5LR (Tel: Bloxwich 76978) who endeavours to organise for members in the area. The latest report from there, however, doesn't start very promisingly:

"Owing to lack of support for one reason or another, the buffet-dance for January had to be cancelled....." Two more successful meetings have since taken place since that and prospects are bright BUT Tom does feel there are many more members in the Midlands who could weigh in with their support. Nothing to lose.... this group has already handed over cash to charities and at present is holding £73,68 towards their NEXT donation..... A similar format is followed, films, video, tapes and records - as well as always congenial Crosby-orientated company. Bert Morton and Don Small are towers of strength to Tom in his most laudable efforts. Why not get in touch with Tom Evans - their new venue is THE LION HOTEL, WILLENHALL. This Midlands group would like to extend their deepest sympathy to Veda, whose husband JOHN MORRIS, passed away early in January...John had been an admirer of Bing for a very long time; he was a distinguished RAF pilot during the War, flying Spitfires. The committee sincerely hopes Vida will return to their meetings when, hopefully, time has eroded away some of the pain. The committe have also missed the WALSALL members - if they can take the hint!

IN THE NORTH-EAST of course, things are well-organised, thanks to our publishing-benefactor, JOHN JOYCE, 21 Birchfield Gardens, Gateshead, Tyne & Wear, and BOB JONES, 39 Gladstone Str., Hebburn, Tyne & Wear. Here they go in for slap-up meals in addition to the usual Crosbyana pursuits such as films, video, records & tapes. And their efforts benefit local charities, too. Their venue is invariably THE SPRINGFIELD HOTEL in Gateshead where at Christmas they had a really tremendous night.

JOHN BASSETT, "Bingville", 15 Oast Way, Rochford, Essex continues his Crosby meetings held at his home for those in the Southend area, or indeed, Essex generally.

GORDON THOMAS, 18 Little Garth, Saffron Lane Estate, Leicester would like to organise meetings &c in HIS area.....

Members desirous of making use of all these social gatherings should write to the people mentioned, enclosing SAE for details of the next meetings.

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We hope those in Scotland, Ireland & Wales are not smarting from Nancy Briggs' reference to "English" fans (see Les Gaylor's article) So many people overseas say "English" when they really mean "British" - an error Bing never made! I mean, it can cause warfare!

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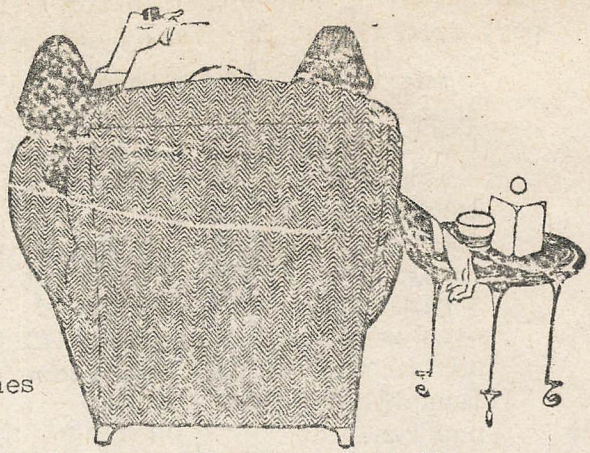
GEO. HARWOOD, 5 Glebe Rd. Hemingford Grey, Huntingdon Cambs PE18 9DS submits an interesting item:

In the December issue of VIDEO REVIEW magazine there was an announcement that an organisation called CIC Video had just signed an exclusive deal giving them sole rights to distribute films from the studios of Universal/Paramount. As it didn't give an address for CIC I wrote to the Editor of VIDEO REVIEW who replied: "CIC is a subsidiary of The International film distributors of the same name and will have video distributing rights on all their material in the UK. As they are only launching the first of their titles in December they need a chance to get off the ground but after the initial launch they assure us that Bing Crosby films, and many others of similar appeal, will be more than adequately covered".
News that will be lapped up by the ever-growing army of video adherents!

BERT BISHOP happily returns for *

KEEPING track

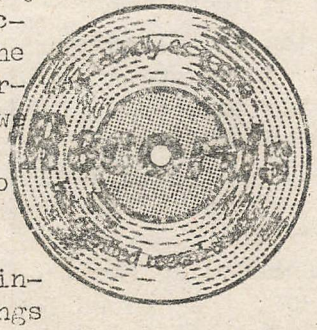


THE LEGEND OF BING JCM BC1 7" LP
(Stereo UK - for price &c. see leaflet enclosed with this issue)

The Legend of Bing: Ballad of Johnny Jones
They're Not Making Christmas like they used to: The Circle.

FROM THE PEN, LARYNX AND GUITAR of ICC member John Marshall of Teddington comes an extraordinary and highly entertaining selection of songs dedicated to Bing and his followers. John, in an amateur capacity, has been writing ballads of varying commendability for some little time without breaking into the commercial field. But now he has taken a new look at his undoubted talents and written four songs that take an affectionate look at the Crosby scene. There have been one or two songs written about Bing before, but this must be the first time that his career has been encapsulated in popular song with such dexterity; for with THE LEGEND OF BING his birth, life and death are lyrically chronicled with a completeness that would be difficult to improve upon within the limits of three or four minutes. Johnny Jones figures as the hero of a couple of Bing songs (ROW, ROW, ROW and I'VE GOT MY CAPTAIN WORKING FOR ME NOW) and one might be excused for thinking that this was just a typical name picked out for the Ballad that opens Side 2. However, this is not the case for the song is about a real live member of the ICC, the 'archetypal' Crosby fan as the sleeve notes so describe him. This track revels in a swingy C & W style that threatens to cloy but, happily, keeps within the bounds of acceptable sentimentality.
With THE CIRCLE the emphasis is on YOUR importance to the continuing existence of the ICC and its aims, tho' here the melody is less infectious than with the other three tunes. Finally, and with no cynicism, John writes and sings about Christmas as it was and how we really like it to be in this plastic and highly commercial world we live in. A nice tune and tho' there is no direct reference to Bing inevitably the words WHITE CHRISTMAS turn our thoughts to the man who, amongst many other pseudonyms, has been called Mr. Christmas - and it must certainly be the first new song about Yuletide in 1981!
Even the sleeve to this little record (which plays at 33 1-3rd rpm) is home-produced, which apart from some back-up from the Chaz Hart Band, is a laudable, one-man effort worthy of our consideration. It certainly comes into the BING IN LYRICS category - Dick Nettleton please note!

Sorry not to have been with you in the Christmas issue but I didn't make the advanced deadline with what little turntable news was available at that time. Since then there has been some interesting action on the LP front tho' none of it from the established UK record companies; which comes as no surprise. It would seem that we have to look to enterprising amateurs or overseas sources to fulfill our need for continued releases of Crosby material of both commercial recordings and the ubiquitous air-shots. What we want and what we get are two different things but there are definitely some songs that satisfy on release just now and,



generally speaking, much that is worthy of our attention. To augment the sterling effort of John Marshall already reviewed, I come now to:

MUSIC, MUSIC, MUSIC Grappenhauser 1001 Mono: UK. 12" LP Mono

Music, Music, Music	Heart and Soul
Marta	Dipsey Doodle
Copper Canyon	Till I Waltz again with You
Wedding Samba	Why Don't You Believe me?
Yes sir, that's my Baby!	Enjoy Yourself(Its later than you think)
Whispering Hope	Candy & Cake
I'll Walk Alone	*Everybody Loves me Baby
Hoop and a Holler	From the Vine comes the Grape

*With the Firehouse Five + 2

Housed in an interesting five-colour sleeve, this selection of radio songs, or air-shots, is a miscellany of music that makes no pretence at thematic continuity. It might therefore be suggested that here is something for everyone. The editing is neatly done and the sound quality excellent in its own field. Altho' one or two of the songs have been featured previously on privately-produced LPs, the majority are new in this medium and are very representative of Bing at his radio best.

THIS ALBUM IS AVAILABLE ONLY FROM LEGEND MUSIC, 153 Francklyn Gardens, Edgware, Midd'x, UK and ICC members will get priority. Price is £6.00 for the 16 titles, and this includes postage &packing - producers are the same as for BING'S MAGIC which enjoyed good sales.

"SWING WITH BING" Koala 14129-2 Mono US.

Stranger in Paradise	Alexander's Ragtime Band
The Jones Boy	A Rainy Night in Rio
Changing Partners	Them there Eyes
Singing in the Rain	Mockingbird Hill
Vaya Con Dios	I've Got a Lovely Bunch of Cocoanuts.

"YOU KEEP COMING BACK LIKE A SONG" Koala 14207-2 Mono US

That's What a Rainy Day is For	A Gal in Calico
Answer Me	For You, for Me, for Evermore
Everybody Loves my Baby(Trotter)	You Keep Coming back like a Song
Give me something to Remember you By	Any Town is Paris When You're Young.

Two more air-shot albums from the same stable as you will see. They run the gamut of Pnilco Radio Time, Chesterfield and GEC radio shows and take in some rather nice material in the process. Fidelity is variable and the general presentation of only fair standard, with pencil sketches for the main graphics. Where you can get these - possibly specialist shops - we don't know but as we often do, we include these for completeness as to what IS being issued.

"SWEET MEMORIES OF BING" MCA VIM 9521/2 Mono 2-LP Japan Approx. £14.00

Record 1: Side 1	Side 2:
Don't be That Way	I've found a New Baby
What's New?	The Things we Did last Summer
Poinciana	

(Cont over....

"SWEET MEMORIES OF BING" (Cont)

I Love You (Porter)
I'll Be Seeing You
Long Ago and Far Away
I'll Remember April
I Can't Believe that you're in love with me.
Route 66
Imagination
Bali Ha'i
All My Love
Row, Row, Row
Young at Heart.

Record 2 Side 1:

Ciribiribin
My Baby Said Yes
Day by Day
Anything you can Do
Experience
If I Were a Bell
Moonlight Bay
Watermelon Weather
I Love you Truly (-B) 1934
Its a Lonely Trail
Where My Caravan has Rested
The Story of Sorrento
Lili Marlene
Copacabana
La Vie en Rose (in French)
Where the Blue of the Night (with Paradise Island Trio)

Apart from some intrusive surface noise on ITS A LONELY TRAIL the sound fidelity on this package is excellent and can be recommended. The selection is varied and imaginative and features tracks rarely met with on LP - in fact, just the kind of release that SHOULD be promoted in the English-speaking world: which would make it a good deal cheaper. As it is, we have to pay rather dear for this somewhat elusive set, found only in specialist record shops in the UK, or from your own already established overseas sources. The fold-out sleeve is a well produced affair and features the painted likeness that is to be found on BING 13 (BING'S HOLLYWOOD 15-LP set). The centre piece opens to copious notes but regrettably for us is all in Japanese. So it is patently clear that these albums from the orient are basically produced for the home market which, Bing's voice notwithstanding, is no small source of wonder. The rear cover is more familiar with the famous Crosby motif forming a frame for a detailed and composer credited presentation of the contents - IN ENGLISH! An honourable attempt to please Crosby fans everywhere? Ah so!

LEGEND MUSIC, LEGEND HOUSE, 153 FRANCKLYN GARDENS, EDGWARE MIDD'X. has, in addition to the MUSIC MUSIC MUSIC (Grappenhauser) mentioned above, the 2-album Japanese set Bert has just reviewed; price is £15.50 incl. p & p. The two Koala albums, also above, are available too - P & P for single LPs is 70p; for 2 its £1.10p; 3 is £1.30 and above 3 LPs postage is paid. The two Kaolas are £4.50 each. Also available from Legend are:

MAGIC AWE 3 "BING AND FRIENDS" - tracks include DEARIE ., DREAMERS' HOLIDAY, BASIN ST. BLUES, LONESOME IN THE SADDLE...etc. £4.50

Reprise 10860 Japanese import of ROBIN & THE SEVEN HOODS £8.50...
DAN 5018 Jap. import of BING ON V-DISC £7.20 (sound quality as for 78rpm discs from which taken)

AND OF COURSE, "BING'S MAGIC" AWE 1 £4.50 which has already sold well.

LEGEND ARE IMPORTING RARE ISSUES ALL THE TIME: SUGGEST WRITE, WITH SAE FOR CURRENT LISTS. BUT! Note the records already available, especially MUSIC MUSIC MUSIC. We understand a fair response to this will produce more from the same source.

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RAY DUNN, 15 Marshfield Avenue, Goole, Yorks wants LPs or cassette's of DENNY DENNIS please.

FRANK ASHURST, 8 Westcott Dr. Highfield, Wigan, Lancs, WN3 6AN has 27 Bing 78s for sale - 50p each plus postage.

(TWO LATER ITEMS FOR TRADING POST)

MEMBERS' LETTERS

Letters are always welcome; indeed they are a lively feature of BING and the Circle.....

TREVOR WAGSTAFF, 49 Dawes Avenue, Hornchurch, Essex, RM12 6AJ:

Thank you very much for Lionel Pairpoint's PHILCO RADIO TIME. I find it a most impressive publication, full of interesting detail. I like the way the song titles are broken down into three alphabetical indices, which makes for easy cross reference. The comprehensive notes at the foot of each programme are really absorbing, pointing out facts which would normally pass unnoticed. Obviously this has been a "labour of love" with Mr. Pairpoint and a very worthwhile one. And the same certainly applies to Colin Pugh's fine effort with the analysis of different 'takes'.

I will now be able to get all the Philco shows that I have on tape and records sorted out neatly now. My most grateful thanks for these fine publications - and thanks too to Bert Bishop for the equally interesting GEC listings.

I hope in due course the Kraft Music Hall and Chesterfield radio shows will be documented in similar fashion.

Editor: We very happy that Trevor has paid a well-deserved "thank-you" to our hard-working and diligent researchers, not forgetting those who have compiled other ICC publications. Slowly but definitely we are certain all the aspects of Bing's remarkable career will be fully documented for posterity. Trevor expressed what a lot of members have said re. the Philco/Alternate Takes publications.

FRANK GILL, 14 Belfield Way, Marldon, Paignton, Devon TQ3 1NY:

I am surprised the Circle has not campaigned for a wide release on record of the wealth of material in the Kraft radio shows. I have reason to believe that an enormous amount of Bing songs from these shows exist in very good sound.

We are continually inundated with all the recordings made, commercial and otherwise by such as Jim Reeves and Elvis Presley; now it will be John Lennon and the Beatles. Everyone to their taste and I don't begrudge the fans of these people their good fortune but I cannot believe they were stars of the same magnitude as Bing, even allowing for my 'generation gap'. After these broadminded (I hope) remarks I must say I was rather nauseated by the remark on TV (Nationwide) re. John Lennon as "one of the greatest musicians of the century".

REG BRISTO
7 Greenmeadow Close,
CWMBRAN,
GWENT, NP44 4PJ

To get back to the point, surely someone with influence can get the Crosby estate to release this material. After all, it is from

1937-1942 which the majority of us regard as Bing at his best. Maybe a few records including WHERE OR WHEN, THAT OLD FEELING, WHISPERS IN THE DARK, MARIE, ONCE IN A WHILE, SWEET STRANGER, SWINGING DOWN THE LANE, YOU'RE A SWEETHEART, ONE SONG, LOVELIGHT IN THE STARLIGHT etc. etc. etc. might sell a little better than the usual LPs featuring the ever-present PENNIES FROM HEAVEN, SWINGING ON A STAR, WHITE CHRISTMAS, PLEASE - but why go on. You know them all.

Can there be anyone with a record reproducer and the slightest interest in Bing Crosby who does not possess these tracks?

Editor: Well, older members (in service with the Circle) will shrug at this letter; but newer members will almost certainly endorse it. Which is mainly why it appears. Certainly the KMH shows form an almost bottomless well of great Crosby material - and with Frank, our hearts ache that - except for the odd cassettes and tapes - it is not being released. Campaign for the Crosby estate to release it ? I wonder if Frank read the legal correspondence re. the Palladium medallions? That gave an idea of the climate prevailing.
Ken Barnes provided absolute proof.....the Crosby estate WILL release the material, ANY material, if a good, sound, commercial proposition is submitted. But who is going yo be able to do this? Ken Barnes had an almighty job to do what he did with the Buddy Cole material and managed to do a great job with it. But he had to work hard, very hard. Who else is going to? We have to face the unpalatable fact that the popular music world has changed out of all recognition (hence the hysterial remarks on TV, radio, and in the press Frank mentions). Certainly, we and thousands of people would buy new Crosby material of the kind Frank mentions; but the record companies today don't cater for a few thousand....they work on the basis of a million or so in a couple of weeks! We've described this situation many times. And had to face it. The fact that Presley/Reeves have continually been reissued is, while we may be astonished, an indication that the public DOES buy these artists. Whether we understand it or not. Only the small, independent - semi-pirate if you like - labels/companies will try and 'sneak' some of this material onto record. Another unhappy thought is that because of the situation prevailing in record shops, a lot of people who would buy Crosby material just don't frequent record shops these days, because of what they see there.....
And we must add a word about Frank being surprised that the Circle "has not campaigned...." It was largely because of the Circle, and Les Gaylor in particular, that the momentous last 3 years of Bing's life happened the way they did. Leslie's initiative led to the Parkinson TV shows; these led to the Palladium and Ken Barnes recordings - and Bing's affirmation that "my British fans are the loyalest in the world." It was our campaigning that led to so many unlikely reissues in the 50's, 60's and 70's.....there is no doubt of that. And if any current member has any ideas on how we can campaign to get a record company to approach the Crosby estate - we'd be delighted to hear.

This is in no way intended as an admonishment to Frank and his good ideas; it is, as we said, for the benefit of Frank and ALL members of the last year or so who, obviously and naturally, can have no idea of what we have been doing in the last 30 years!

P.M.G (London N14): Regarding THE VOICE and its changes will anyone deny that Bing was surely at his best - as was Rosie - on HOW THE WEST WAS WON. Splendid material, splendidly interpreted. All that was Bing (in the 20's and the 70's) is there - tone, pitch, diction, panache, sensitivity, timbre, appropriate dialects.... everything. And the date? July 1959.

Editor: No argument from me! It was tragic almost that this wonderful collection got so little promotion.

AUDREY COOPER, 30 Broadway East, Carlton, Nottingham NG4 1AG:

For the first time since becoming a member of the ICC I was unable to immediately sit down and read the Christmas BING all through - usually I cannot put it down. No reflection on the issue - which was excellent - but I was in real pain with arthritis. And worse, my husband had a serious heart-attack on December 5th and with hospital visiting and anxiety I was feeling really low.
Finally, on Sunday evening December 14 at around 6.30pm I sat down for a while, reading of Bing and all those lovely remembrance articles about him, when I heard his voice - faintly at first, then louder, singing O COME ALL YE FAITHFUL. I couldn't discover where it was coming from and I began to wonder if all the recent strain had unhinged me....I went out to the back garden which stands high with a view of the city suburbs lights at night and there it was - the unmistakeable voice of marvellous Bing. SILENT NIGHT and others followed. It was wonderful - and I couldn't believe it. I have since discovered it was the Rotary Club with a decorated van, complete with amplifier, driving along the valley road, some distance away.

It was a windy night and Bing's voice could be heard perfectly and clear right over the valley. Needless to say, my spirits were rapidly lifted, thanks to Bing and congratulations to the Rotary Club.

My husband is slightly better but has to have complete rest and quiet for some time.....

Editor: Lovely story - the magic of Bing can never die, and here we see it at its...what? Romantic best? Loved your letter Audrey and sincerely hope things are going better for you....

ARTHUR C. HOLMES, 33 Grange Hill, Edgware, Midd'x:

I well remember the poster of WHITE CHRISTMAS shewn in the Christmas BING, and the first time I saw this film was actually at the Plaza, Piccadilly Circus in November 1954. I took a trip to the West End on the Saturday morning with the intention of booking seats for that same evening. At the box office we were informed that all bookable seats were sold. We weren't to be outdone, however, we just had to see that film that night. Anyone else but Bing perhaps we wouldn't have bothered - but as it was, we decided to brave the elements and queued up. When we arrived, quite early, at the Plaza there were gigantic queues for all prices and we waited for perhaps 1½ hours and just made it by the skin of our teeth. It was well worth it, of course, although I must admit that WHITE CHRISTMAS is not too high up in my list of Bing's best films - but Bing of course was superb in it and I never tire of seeing it on TV now. I must have seen it countless times....

I thought the Christmas issue had some really tremendous material - LEEDS, BING WENT THE STRINGS OF OUR HEARTS, AN ABIDING PRESENCE, John Bignell's THE VOICE....absolutely tip-top.

BING - JUST FOR THE RECORD

I would like to express my delight and very sincere congratulations to those responsible for BING - JUST FOR THE RECORD.
Countless hours of research have obviously gone into this most attractive book which will certainly be a prized possession of all Crosby admirers. One has nothing but admiration for Bert Bishop, and John Bassett for their dedication and effort.
The presentation by John Joyce & Son of Gateshead enhances what, in my opinion, is the best discography to emerge on the Bing scene.

Sincerely,
JOHNNY JONES
(Newtownards)

There was some concern, and a wee bit of disappointment, when the new ICC publication by John Joyce failed to reach members by Christmas; the delay was caused purely thro' the relentless search for accuracy and this involved some amending to the proofs already printed. But as soon as the book was posted early in February letters such as the above began arriving by almost every post. The acclaim seems virtually unanimous. And rightly so for here is the biggest boon - and the biggest BARGAIN - Crosby admirers have ever had. And thanks are rightly due as Johny Jones declares. There is no doubt that within a comparatively short time, BING - JUST FOR THE RECORD, will be as valuable and as scarce as gold-dust! If you haven't yet got your copy and an order form is NOT with this issue (we may have run out!) you can get your copy by sending £3.50 to:

JOHN JOYCE & SONS,
BOOKBINDERS,
Saltmeadows Rd.,
GATESHEAD,
TYNE & WEAR NE8 3AH

The book, a professionally produced 'hard-cover' volume contains the complete chronological list of Bing's recordings from 1926 to 1977 as well as the A to Z - an alphabetical list of titles with year, accompanist, and other artists involved. NOTE: European members must send Sterling equivalent; Australian sterling equivalent of £4.00, while American/Canadian members 9 dollars (this is because of greatly enhanced postal charges trans-Atlantic &c. Stocks may even permit a SECOND copy - which would be an excellent and valuable idea! This is the most important, and the most impressive, of all ICC publications.

FROM THE SINATRA MUSIC SOCIETY: On 7th June next the Society is presenting a musical afternoon at the Wroxton Suite, Royal Angus Hotel, Birmingham, featuring two programmes, the first by Ken Barnes who will be including his CROSBY MEMORIES; and the second by David Jacobs who will present a two-hour programme on the lines of his BBC radio programme on Saturday mornings. Tickets are £2.00 and obtainable from DAVE SMITH, 23 Norton Lane, Great Wyrley, Walsall, West Mids. ES6 6PE - tel. 0922-415032. (NOT from your Editor!)

KEN EDGE, 487 Hilton Lane, Worsley, Manchester M28 5TE WANTS!: BING SINGS STEPHEN FOSTER SONGS: HOW THE WEST WAS WON: ST. VALENTINE'S DAY: AULD LANG SYNE: 101 GANG SONGS PARTS I & II.

DON'T OVERLOOK THE LEAFLET ENCLOSED FOR "THE LEGEND OF BING" - the 7" LP - A DEDICATION TO BING, THE CIRCLE & ITS MEMBERS - AND JOHNNY HONES by JOHN MARSHALL.

ANSWERS TO THE QUIZ - ACCURATE WE TRUST! - SEE PAGE 27.

1. There are probably many other reasons why one of the five could be 'odd-man-out' but perhaps the most obvious is that the first four are "song-and-dance" men while Barry Fitzgerald was not.
2. I'VE GOT THE WORLD ON A STRING which of course Bing did sing and record; the other was I'LL STRING ALONG WITH YOU.
3. IN A LITTLE SPANISH TOWN (Bruns.LAT 8331); EL SENOR BING MGM-C 868, and BINGO VIEJO (London SHU8499)
4. HOW ARE THINGS IN GLOCCA MORRA?
5. SING-A-LONG WITH BING - Pickwick SHM948 (Contains the lyrics)
6. Inelegantly, "Bugs" Bower. 1968
7. "The Jimmy Bowen Orchestra - and Chorus"
8. LOVE IS JUST AROUND THE CORNER : BLOW, GABRIEL, BLOW.
9. Approximately 22 years.
10. Bing first recorded WHITE CHRISTMAS.
11. Well, you could have named PLEASE (16.9.32 and 27.7.40); I FOUND A MILLION DOLLAR BABY (12.6.31 and 10.7.40); WHERE THE BLUE OF THE NIGHT (23.11.31, 20.7.40 and others); STARDUST (19.8.31 and 22.3.39); WRAP YOUR TROUBLES IN DREAMS (2.3.31 and 9.6.39); JUST ONE MORE CHANCE (4.5.31 and 9.6.39); HOME ON THE RANGE (27.9.33 and 13.6.39); LOVE THY NEIGHBOUR (25.2.34 and 31.12.47); I SURRENDER, DEAR (19.1.31 and 31.1.39); IT MUST BE TRUE (29.10.30 and 3.4.39); TEMPTATION (22.10.33 and 3.3.40); I LOVE YOU TRULY (8.8.34 and 18.4.45). There were others and, of course, this question didn't take cognisance of the re-recordings Bing did for the autobiography.
12. BEAUTIFUL MEMORIES (Track 1, side 2)
13. PENNIES FROM HEAVEN.
14. Connee, Martha, Vet BOSWELL (SISTERS); Maxene, LaVerne and Patti ANDREWS (Sisters). We have seen it variously as Maxine, and Patty. Connee superseded Connie at some time, no doubt a wish of the lady.
15. LULLABY - (Godard's 'Berceuse' from JOCELYN) We have recently learned that Benjamin Godard was a French 19th-century romantic composer, well known in his day but remembered now solely for this piece from his little-known opera JOCEYLMN.

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Just as we said: informative as well as amusing. Don't be down-hearted if you 'surrendered' too many times; you would have to be fantastically well-informed to sail through the quiz correctly! Truly a master-mind of Crosbyanan, no less.

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TRADING POST

Entries here are free of charge for items of Crosbyana; there is a nominal charge of £1 per insertion for non-Crosby advertisements.

Entries are of considerable assistance if put on a separate sheet of paper; and it helps ensure their appearance.

Members will remember reading of the death of our Spanish friend, CARLOS UBACH. Mrs. Beryl Overbury, 60 Highland Way, Redditch, Worcs. (TELEPHONE REDDITCH 28899) has undertaken the kindly yet onerous task of disposing of his Crosby collection on behalf of Carlos's widow, Maria Dolores. Beryl says:

"I want to do my best for her as I believe widows in Spain do not get looked after in Spain as they do, to an extent,here...Maria speaks little or no English.
"I cannot supply a list as the records will arrive in batches of about 25 at a time for reasons I'm sure you will understand. Carlos did, I know, have some rare Crosby records; I can only request members to write with their wants and their price and I will reply - I have asked for my telephone number to be included in case it is of use."

This sounds like a good opportunity to help both Senora Ubach - and your collection. Our thanks to Beryl for her kindly assistance, too.

LES BRICE, 5 Rush Green Gardens, Romford, Essex, RM7 ONR: WANTS: BJ202 CHRISTMAS STAR - LA8656 WAY BACK HOME - LA8620 DOWN MEMORY LANE Vol 1 - LA8684 YOURS IS MY HEART ALONE - OE9473 ME AND THE MOON VOL 2 - HAS FOR SWAP Reprise EP R30039 ROBIN AND THE SEVEN HOODS - LA8529 EL BINGO - PACIFIC NORTH WEST BELL "HOLIDAY IN WASHINGTON" EP - LD1001 "GERALDINE DON'T FIG T THE FEELING" - GOLDEN AGE GA5023 "THE BING CROSBY RADIO SHOWS - HRB 4-ALBUM SET "BING CROSBY AND FRIENDS".

R.F.(Dick) NETTLETON, Brackendale, Ferndale St., Faringdon, Oxon has a few spare copies of CALL ME LUCKY. Send SAE but no cash for inclusion on waiting list.

JOHN BYRON, Tone Street, Ballina, Co. Mayo, Ireland would like anything on record or tape of STEVE CONWAY, excepting the LP issued about 10 years ago which I already have. (Editor: Steve was a very pleasant singer of good quality but just how prolific he was on records is difficult to say; he died prematurely).

JONATHAN RUSSELL, 10 Roxburgh Rd., Westgate-on-Sea, Kent CT8 8RX offers the 108 Philco shows on 54 cassettes. Price will remain at £1.75 until six weeks after issue of BING but will then rise to £2.00 per cassette.

MR. P. O. SOARES, 96 Norfolk Rd., Seven Kings, Ilford, Essex IG3 8LJ would like to be in touch with members who are also fans of the late Mike Holliday. He has the LPs STORY OF MY LIFEand Mike's tribute to BING but is anxious to obtain more.

TIM MORGERETH, 1906 Codd Avenue, Baltimore, MD 21222, USA wants: THE MUSICAL AUTOBIOGRAPHY, SOUTHERN MEMOIR, AT MY TIME OF LIFE: HOLIDAY INN (SOUNDTRACK) BING 'N BASIE: BINGO VIEJO: I can pay or reciprocate with most US LPS in print. Also interested in any 78s and the Ulanov and Mize books. (Editor: Surely the auto. set can be still ordered?) - and most of the other records Tim mentions are about currently?)

MERVYN J. THOMAS, 52 Gratwicke Rd., Worthing, Sussex wants the LP or cassette of THE BEST OF JIMMY (SCHNOZZLE) DURANTE

ERIC R. DUNKLEY, 22 Westfield Rd., Yaxley, Peterborough, Cambs, PE7 3LG (Telephone 0733 240835) has a quantity of Bing LPs, all new, for sale or trade. SAE for list to address given.

R.F.CLARKE, Myrtle Grove, Barkisland, Halifax, West Yorks HX4 0EG wants: 12" UK Fortune BING'S FAVOURITES: 10" FONTANA TFR 6012 CROSBY CLASSICS; BING THE EARLY 30's Vol 1 AH40; Pelican LP 104 SOFT LIGHTS & SWEET MUSIC.

CLIFF BRISBOIS, 7201 LENNOX AVE., APT.319, VAN BUYS, CA., 91405, USA wants: Singles TIE A YELLOW RIBBON and STEP TO THE REAR. Albums: ON THE HAPPY SIDE (WARNER) - BING & ANDREWS SISTERS VOL 3 Coral 112 - GOLDILOCKS TV soundtrack; ALL Ace of Hearts LPs.

TOM POULTON, 1 MOXHULL RD., KINGS NORTON, BIRMINGHAM 34 would like to exchange HOME ON THE RANGE (LAT8152) for a copy of OLD MASTERS VOL 3 (AH 24).

ALAN PARKER, 10 Heath Park Avenue, Skircoat Rd., Halifax, W. Yorks HX1 2PP would like to get acquainted with any members in his vicinity.

MRS. RENEE CHESTER, 48 Milton Rd., Hanwell, London, W7 1LE (Telephone 01 567 5560 is already very excited at realising an ambition: she will be flying to America for Bing's birthday commemoration, going directly to Seattle on 25th April - thence Spokane, Gonzaga University. From there to Oregon, Holy Cross Cemetery, the golf course at San Francisco, Los Angeles, San Diego, the Crosby office...no wonder Renee is excited. I'm breathless...One small snag, it looks as tho', initially, Renee will be travelling alone and she asks if anyone else is flying out - especially to Tacoma - would like to pair up with her for company. Get in touch with Renee direct please.

ALAN PRICE, 4 Eastbrook Close, Dinas Powis, S. Glam. CF6 4DB: I have facilities for copying on to tape by way of cassette/open-reel and many radio shows and films soundtracks of Bing and others to exchange on a non-commercial basis. Swapping?

JOHN BASSETT, "Bingville", 15 Oast Way, Rochford, Essex, SS4 1RZ is a most diligent collector, as many know. He requires all kinds of 78s, 12" Columbia, HMV 10", 10" Phillips; overseas labels, 10" Brunswick. Send details of labels, nos., titles and CONDITION - and PRICE asked! All letters answered. Also very interested in test-pressings, demo records, phono-cards, V-Discs, etc. etc.

Young DAVE WARD, 51 St. Andrews St. Lincoln, LN5 7UD wants to thank Messrs. Frank Ashurst and Albert Samples (Wigan and and Boston respectively)for back copies of BING/THE CROSBY COLLECTOR. This is a special concession to Dave for we don't want to turn TRADING POST into a parish magazine! PS. Dave still wants more if anyone can help!

Our more modest MINI-DISCOGRAPHY has now, of course, been superseded by the hardback BING FOR THE RECORD - and very nice too. We have, however, a small number of copies of the MINI remaining if anyone would like one as a "working-copy", i.e. one to scribble in, or cross off what you have and what you want! £1.50 post paid.

THE ALTERNATE BING CROSBY by COLIN PUGH remains available at £2.50
THE PHILCO RADIO TIMES By LIONEL PAIRPOINT remains available At £2.50
(both post paid; but for US/Canadian members BY AIRMAIL the cost is 12 dollars; Australian members their equivalent of £3.00 sterling). European members (Continental) their equivalent of £3.00 sterling.

The Editor has: Two copies of the Polydor SEASONS album
Three copies of HEY JUDE/HEY BING (US) album
One copy of BING CROSBY'S GREATEST HITS (US MCA 410080. All new, unplayed: £3.50 each <u>including</u> post & packing.

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We never thought the day would come when we could congratulate a modern pop-group (if you'll pardon the expression) but we feel we can in this case. The name they have chosen is - wait for it -

DIRE STRAITS.

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Members will have noticed quite a coincidence: in the previous issue of BING we had a quiz and one of the questions related to the TV advertisement Bing did for Shell Oil - I'M GOING WELL, I'M GOING SHELL...." In mid-January there was a TV documentary on such advertising since ITV was started up here - and they showed the Bing advertisement we referred to!

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<u>LETTER OUT OF THE ORDINARY (and remaining anonymous):</u>

I am 16 years old and I like Bing Crosby the late crooner 1926-1977. It started 6 years ago at Christmas when my father asked me if I'd like to watch a movie called WHITE CHRISTMAS 1942 and 1954. And I said yes and since I got older I don't regret a second of it.

Since then I have made Bing my idol. I recorded his songs from the radio on my cassette and bought dozens of LPs and I started to sing along with him and lerned songs dated from 1927 till the late 1950's and a few years later I started to sing his songs to people I knew, impersonating his voice and have been doing for the past two years. I even got a Crosby hair cut from an old barber I know. One day I was looking for clothes Bing would wear in a shop and they thought I was crazy but I told them I would like to sing old fashioned songs and they asked me to give them a song and I did impersonating Bing. And they said I had a good voice and sound rather like Bing Crosby and I was pleased with myself. So the reason is I would like permission to perform to the public and I don't know who to write to well thats all I have to say.....Yours truly,.....

Editor: Well, we kept a straight face and replied - quite kindly - that the young fella was merely following in the steps of thousands of others - some of them quite illustrious and that no permission was needed from anyone to sing like Bing - only a unique voice and extraordinary artistry among many other assets. And good luck! So, keep your ears and eyes open on TV.....

Coast to Coast Network

Radio's newest sensation

Of all the, literally, thousands of pictures we have, or have seen of Mr. Crosby, the one above must today seem the most unlikely! Exact date is unknown, but the heading gives the clue of late 1931 or 1932 - the days when Bing was being projected as the romantic singer - before he became the happy, carefree, 'family' figure seen on the right.

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SPECIAL ADDENDUM TO
"KEEPING TRACK" **

BBC RECORDS
REB 398 12"
U.K.

"THE FINAL CHAPTER"

There was just time in the Christmas issue of BING to mark the issue of this momentous album by the BBC - an album the BBC only could produce because of their unique access to broadcast material, denied to normal record companies. But if only for the sake of posterity we must pay it tribute here. It might be argued that because the BBC had the honour of recording Bing's last professional efforts they were duty-bound to mark this great if melancholy occasion. They have done so, in great style - a style that could possibly teach the established companies a thing or two.

All are agreed that listening to the album is something in the way of an ordeal. The final silence after Bing sings ONCE IN A WHILE is quite devastating - no more comment (much as these from Rosie and Kathryn were valued) - just....silence while all who listen contemplate a world wherein that glorious voice is silenced. At least, in 'live' performance. A most moving experience indeed.

Details are:

Side 1:
Where the Blue &c. intro, Alan Dell & Bing
FEELS GOOD FEELS RIGHT
NEVERTHELESS
Excerpts from Michael Parkinson TV shows
(30.8.75 - 15.10.77)
THE ONLY WAY TO GO
SUMMER WIND.

Side 2:
EASTER PARADE with Anne Shelton from Variety Bandbox 1944
THE NIGHT IS YOUNG
The Final Chapter from THE BING CROSBY STORY broadcasts
THERE'S NOTHING THAT I HAVEN'T SUNG ABOUT
AS TIME GOES BY
Comments by Rosemary Clooney, Kathryn Crosby Colin Doran.

The tributes by the people associated with Bing in this final performance are an apt and interesting adornment of the dignified sleeve - in a kind of maroon and gold colour for those who note these things. Incidentally, when Bing told Alan Dell that while the BBC had been good to him over the years but had never got him to do a show before, he wasn't quite correct! In addition to the Variety Bandbox performance noted above, and apart from any AFN broadcasts with or without Glenn Miller, Bing DID do a half-hour show especially for the BBC in the Autumn of 1944. I distinctly remember it - it was introduced by that 'Family Favourite' Franklin Engellman (Jingles). His first song (he was rapturously received of course as in Variety Bandbox) was I'LL BE SEEING YOU - a song, Franklin Engellman said, he hoped would soon come true for everyone....the War was in its final stages.

We were wondering how the BBC would issue this sung material, bearing in mind it was issued by Decca comparatively recently (in Crosby terms) and note that special arrangements were made with that company.

Needless to say, every Crosby admirer will have and treasure this particular album.

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JOHN JOYCE got roped in for an interview on BBC RADIO (Newcastle) and seized the opportunity to present a final showing for the International Crosby Circle and the new book, BING - JUST FOR THE RECORD. The interview made most interesting listening.

VIRTUALLY STOP PRESS: John suffered a heart-attack on Sunday 15th February. We understand he responded in hospital - but inevitably has to slow down and rest. [illegible] the